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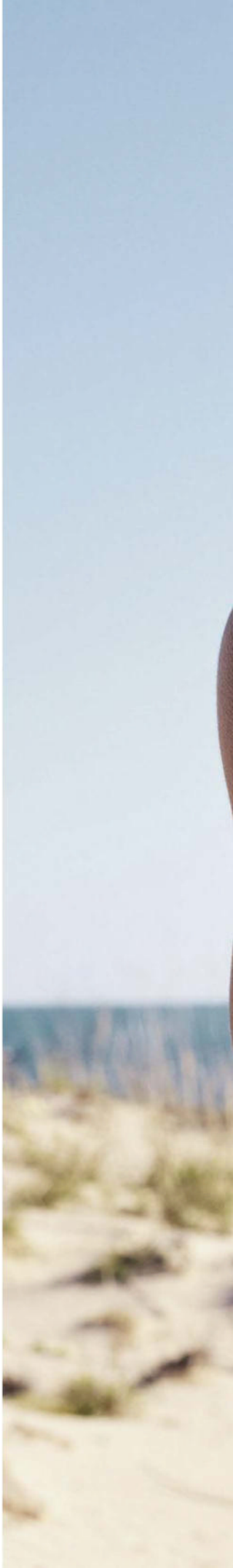

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Taika Waititi wears a FENDI T-shirt and jeans. His own ring. Rita Ora wears a FENDI dress. TIFFANY & CO. rings.

Stylists: Christine Centenera and Kaila Matthews
Photographer: Robbie Fimmano
Hair: Sophie Roberts
Make-up: Lochie Stonehouse
Manicure: Jade Pham and Celeste Gubb
Tailor: Weave
Location: The Hermitage
Special thanks to Justin Hemmes

Vogue Codes

Vogue Codes returns for its 8th year, thanks to presenting partner Optus and supporting partner Audi, with the aim of encouraging more young women to be empowered by technology and pursue a career in STEM. Our Vogue Codes Summit on June 24 in Sydney, with event partners Frank Green and Dress for Success, will featurea line-up of leading digital innovators, thought leaders and industry pioneers. Tickets are available at vogue.com.au/codes.

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At Rita Ora and Taika Waititi's cover shoot in Sydney, the atmosphere was fun, creative and energetic.

38 Cool fusion
The essential winter edit is built on staples suffused with understatement but simmering with a fresh new attitude.

45 Tight knit
Warm and fuzzy is given a twist in the Fendi First bag, the symmetrical slouchy pochette whose tactility is writ large in this chunky weave, just asking to be held close.

46 Ditte Reffstrup
The Ganni creative director shares what's inspiring her in culture and style.

48 Sky high
Two great Australian success stories converge, as Rebecca Vallance brings a landmark moment for Qantas to life.

49 Face forward
This month, *Vogue* Vanguard celebrates the innovative creatives changing the face of beauty by putting authentic expression first.

58 Girl on fire
One of music's most exciting new stars, Ethel Cain, is lighting up our shores as part of Vivid's world-class festival, and she's not the only reason Sydney is the place to be this month.

62 Body talk
A new film starring Melissa Barrera and Paul Mescal reimagines the story of *Carmen* through dance, with the Australian outback as its backdrop.

65 A creative exchange
This one-of-a-kind new exhibition in Melbourne brings Bonnard, the French virtuoso of colour, together with a world-renowned architect.

66 Adventure time
For her first major role since the trailblazing series *Fleabag*, Phoebe Waller-Bridge is joining an iconic franchise – and having the ride of her life.

75 Praise you
They fell in love in Sydney, so it's fitting to shoot Rita Ora and Taika Waititi for their first cover together against the backdrop of our glittering harbour. One the eve of Ora's first album in five years, entertainment's new power couple open up about their life together.

94 I & You
Creativity flows between Rita Ora and her husband Taika Waititi as he photographs her fearless and undone, in maxed-out volume and shapes brave and bold.

104 Light the way
Fulfilling a dream to bring a fashion pilgrimage to India, Dior's creative director Maria Grazia Chiuri set the stage in Mumbai for a monumental statement that beauty and craft are languages without borders.

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Joanna Halpin wears a MONIQUE LHUILLIER dress. DANIELLE FRANKEL veil. TIFFANY & CO. earrings, bracelet, and ring. Falke socks. Daniel Askill wears a DIOR MEN jacket, shirt, pants, and shoes. TIFFANY & CO. ring.

110 Dream ticket
Escape into sun-soaked colour, languid lengths and flashes of skin that evoke the meandering pace of warm days without end.

120 Limitless
For Australia's most decorated Paralympian, swimmer Ellie Cole, the shift from sport to advocacy has been a natural transition.

130 Hit parade
After months of trialling potions and lotions, the results of the inaugural *Vogue* Beauty Awards are in.

136 One more time
Frosted eyelids, ombré and over-lined lips … the beauty markers of the 1990s are back.

138 Mane character
When Nicole Kidman discovered hair wellness brand Vegamour, not only did she start using the vegan, plant-based range, she invested in it too.

140 Inside story
Having lived through her own endometriosis diagnosis, Alexa Chung is done with the idea of suffering in silence.

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Whether chosen as a wedding destination or for a dream honeymoon, the barefoot, breezy luxury of Hawaii has never been more popular.

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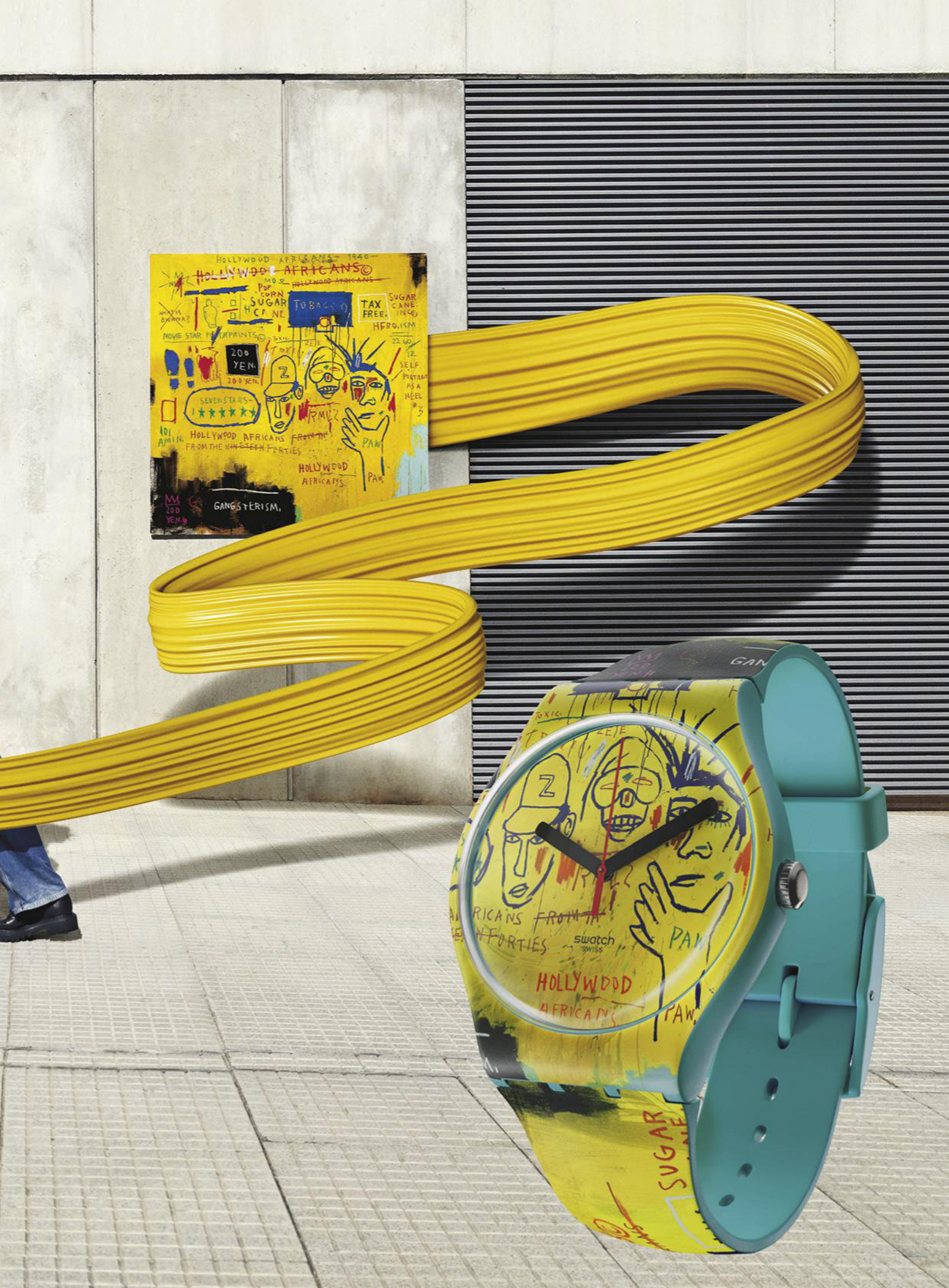
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ART ART@VOGUE.COM.AU
Creative Director MANDY ALEX
Deputy Art Director ARQUETTE COOKE
Junior Designer GEORGA HILLIARD

FASHION FASHION@VOGUE.COM.AU
Contributing Fashion Director PETTA CHUA
Senior Fashion and Market Director KAILA MATTHEWS
Junior Fashion and Market Editor HARRIET CRAWFORD
Fashion Assistant ISABELLA MAMAS

Executive Fashion Editor EMMA KALFUS

FASHION FEATURES VOGUE@VOGUE.COM.AU
Fashion Features Director ALICE BIRRELL
Assistant Fashion Features & News Editor JONAH WATERHOUSE

BEAUTY AND HEALTH BEAUTY@VOGUE.COM.AU
Senior Beauty and Health Editor REMY RIPPON
Health Editor at Large JODY SCOTT

FEATURES VOGUE@VOGUE.COM.AU
Prestige Features Editor HANNAH-ROSE YEE
Prestige Features Writer AMY CAMPBELL

BOOKINGS BOOKINGS@VOGUE.COM.AU
Senior Producer CHARLOTTE ROSE
Business Projects Manager AISLING CLARKE Junior Producer JADE CARP

COPY COPY@VOGUE.COM.AU
Copy Editor and Lifestyle Writer CUSHLA CHAUHAN

CONTRIBUTOR
ALICE CAVANAGH (Paris)

EDITORIAL ADMINISTRATION AND RIGHTS
Licensing Manager TRUDY BIERNAT

EDWINA McCANN
Editorial Director and Publisher, Conde Nast titles Australia, News Prestige

Managing Editor LOUISE BRYANT

Director of Communications SHARYN WHITTEN

DIGITAL VOGUE@VOGUE.COM.AU
Director of Digital Strategy FRANCESCA WALLACE
Head of Digital Content and Growth MAHALIA CHANG Head of Brand ANA EKSOUZIAN-CAVADAS
Digital Audience Manager (Editorial) NIKKI CHOWDHURY Head of Shopping ANGELICA XIDIAS
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Melbourne office: HWT Tower, Level 5, 40 City Road, Southbank, Victoria 3006. Tel: (03) 9292 2000. Fax: (03) 9292 3299.
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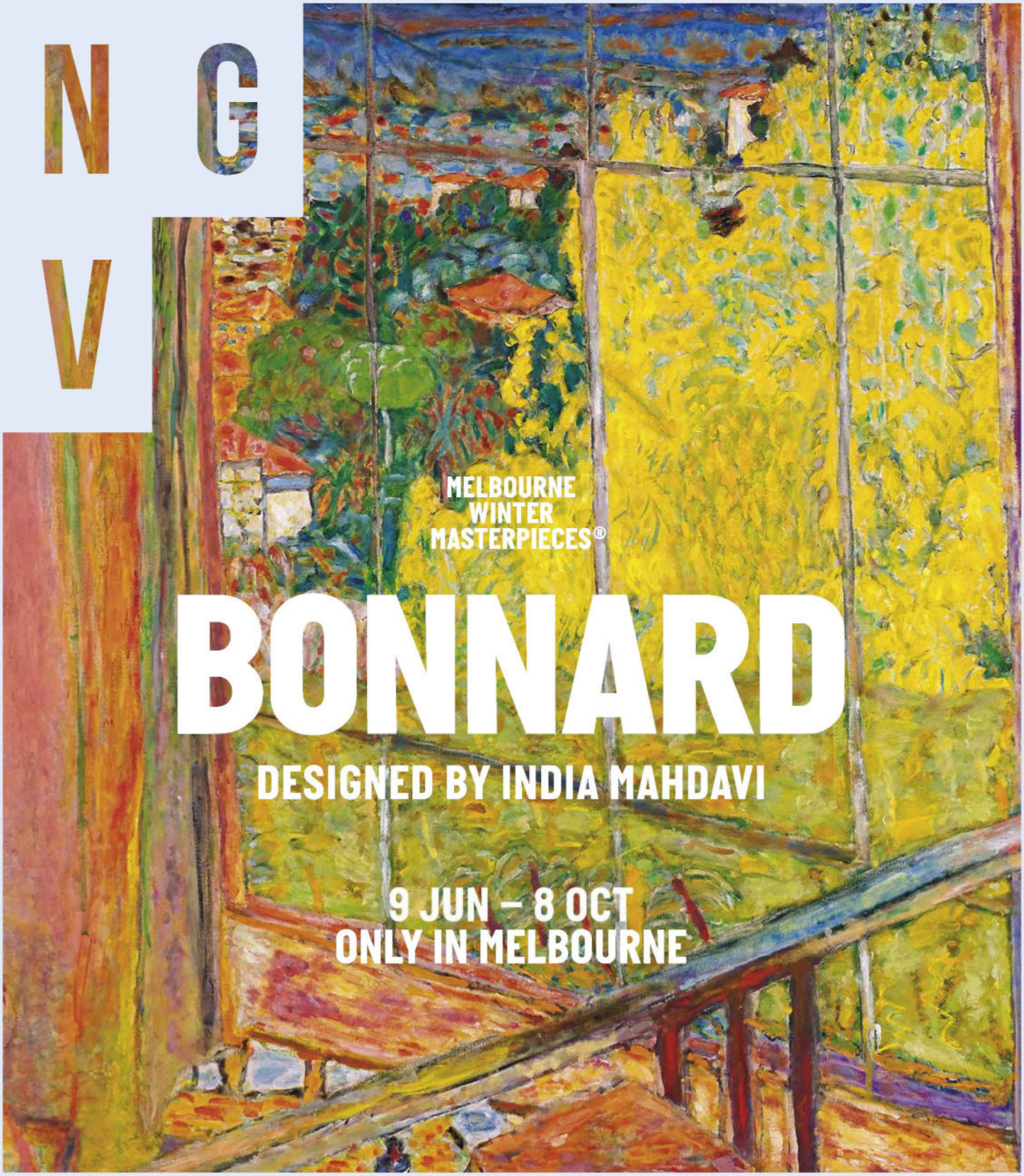

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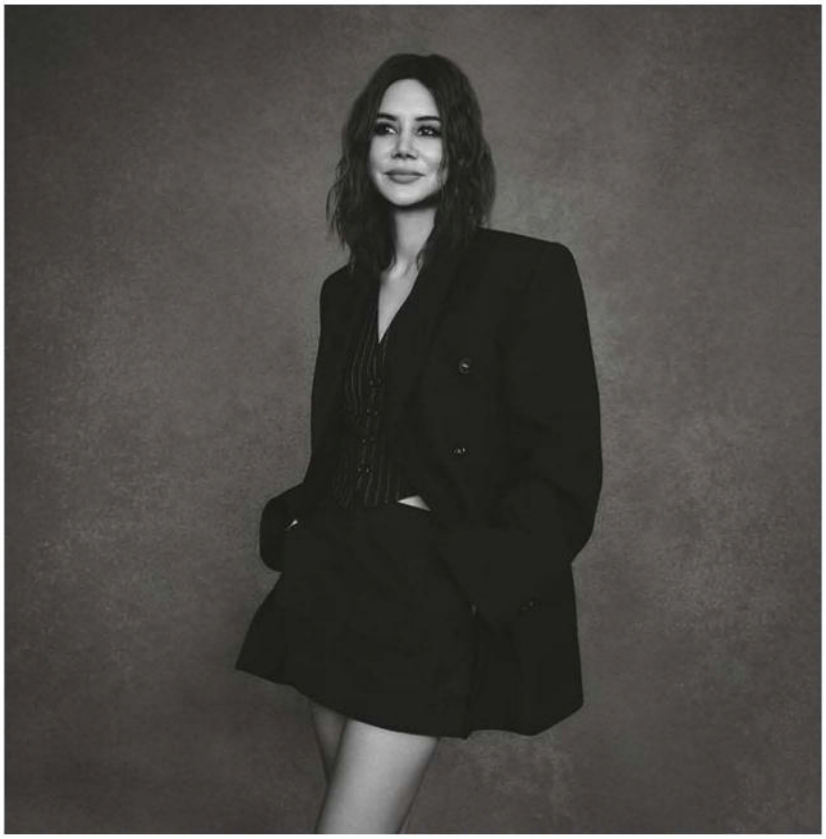
Editor's letter



DARREN McDONALD

Rita Ora and Taika Waititi were always part of the plan. They are just so good together. Both fiercely talented, they make the perfect couple to feature on this June cover, which comes ahead of Rita's first album release in five years, *You & I,* and Taika's latest film *Next Goal Wins*.

I have huge respect for Taika as a filmmaker – prolific, daring in his decision-making, he also expresses his particular sense of humour in his work, managing to say things that are silly yet still have room for pathos. A writer, director, producer and actor, he is always willing to take risks and somehow manages to pull them off. He also takes the business of representing indigenous people seriously, shoots worldwide, and wherever he can, makes a difference to those who are often sidelined. Taika can talk big ideas and execute them, but at the forefront of everything he does is his support for other people. He is more than your average filmmaker.

Rita takes her work just as seriously, works incredibly hard and is also someone I have so much respect for. She is focused and dedicated to what she does. Recording an album, she is razor-sharp and committed to nurturing her voice: resting, drinking tea, practising breathing exercises, the humidifier turned up. But beyond her process, Rita has the very real ability to energise everyone around her. It's great to be in her company.

Rita and Taika are singularly dynamic, together they are explosive. When I met them both at Chateau Marmont to discuss what we might do for this June issue, I noticed Taika taking pictures with his Leica, and it was the first time I picked up on his love of photography. In devising our cover shoot, I knew it would need to have a certain languid looseness; it wouldn't be all about big fashion moments. Yet I still wanted to do a fashion story with Rita, so asked Taika to shoot it. I think he assumed he was just taking behind-the-scenes photographs, but when he turned up to set and realised otherwise, he said "cool", and took it all in his Taika stride.

The hardworking and brilliant Kaila Matthews co-styled Rita's fashion feature and the cover story with me and just back from maternity leave brought her great energy and skill to set.

This issue celebrates many love stories, incorporating our annual *Vogue* Weddings Special, filled with fascinating people, beautiful places and meaningful stories. Thank you to everyone who shared their most intimate and joyous day – we are proud to include your celebration. Four letters, big love.

CHRISTINE CENTENERA Editor-in-chief

Contributors

The mood on the set of this month's cover shoot proved relaxed, comedic and brimming with chemistry. Here's how the team worked together to capture couple Rita Ora and Taika Waititi.

ROBBIE FIMMANO

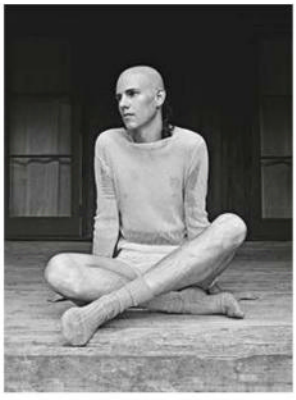
Photographer Robbie Fimmano worked closely with editor-in-chief Christine Centenera and senior fashion editor and market director Kaila Matthews to capture couple Rita Ora and Taika Waititi from an observational viewpoint for the cover of this issue. "We gave them an environment to be in and let them be themselves," he says, adding that the team was careful to avoid a staged aesthetic. "They both have loving and warm personalities, which I hope transcend in the images." Fimmano shot the pair in and around Justin Hemmes's historic Hermitage house. "The emotion on set was natural and fun," he shares, adding, "The weather was all over the place to make things interesting."

KAILA MATTHEWS

"Christine and I co-styled this story, which was a first for me," says *Vogue*'s senior fashion editor and market director Kaila Matthews. "I'm really grateful for this kind of opportunity." Working alongside the wider fashion team to secure looks for both Ora and Waititi, Matthews sourced designs she felt best communicated the pair's connection. "The focus was on modern silhouettes with a sense of ease and polish," she says. "Rita and Taika have such a special bond with an infectious sense of humour that radiated with the team, so it was so easy to capture this chemistry on the day."

LOCHIE STONEHOUSE

For the cover shoot, New Zealand-born make-up artist Lochie Stonehouse aimed to create a sense of balance between Ora and Waititi. "When working with two people, it's my job to help connect them," he explains. "Everything needs to tell the same story and feel cohesive." After a walk-through with *Vogue*'s editor-in-chief, Stonehouse says, "it became my understanding that we would be documenting a love story". With this in mind, he set out to create beauty looks that felt "real, natural and achievable" via the use of little make-up and a selection of cream products. "Of course, I had to give Rita a little eye moment too," he adds. "She is a pop superstar."



CHARLOTTE ROSE

Vogue's senior producer Charlotte Rose fondly recalls meeting Waititi's two children at Justin Hemmes's property during the cover shoot. "It was amazing to see them interact as a family unit. There is clearly a lot of love there," she observed when the filmmaker's daughters Te Hinekāhu and Matewa Kiritapu arrived on set. Of her own time at the waterfront residence, Rose also notes how much she enjoyed watching Waititi work alongside Ora. "They are so at ease with one another and work so in tandem that it made the whole day seem almost effortless," she shares. "Even when we were running laps around Justin Hemmes's incredible Hermitage."

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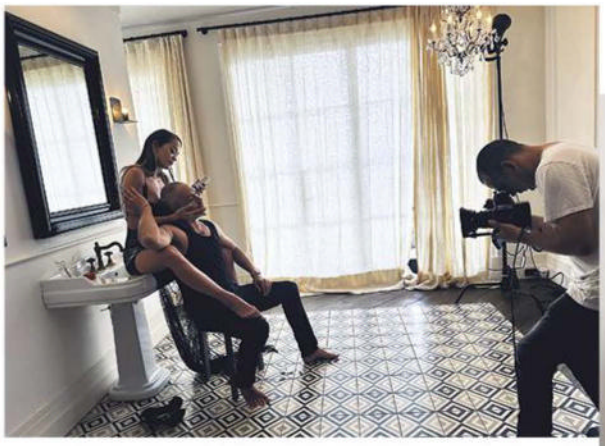
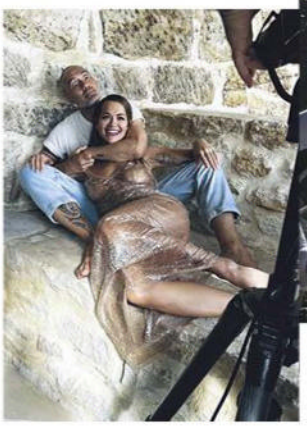
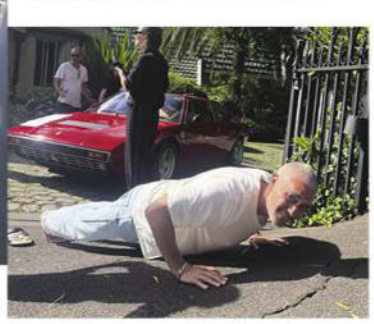


Above and below left: Photographer Robbie Fimmano at The Hermitage, and scenes from the outdoor shoot.

Below: Taika Waititi takes the camera to lens Rita Ora. See page 94





Star power

The threat of rain between the sunshine at a glorious harbourside residence in Sydney did nothing to dampen the fun, energetic atmosphere on Rita Ora and Taika Waititi's cover shoot.

Double the cover stars, double the fun. For *Vogue* Australia's June issue, Rita Ora and Taika Waititi appear alongside each other in a photoshoot for the first time, and the singer stars in a second special fashion feature, lensed in-studio by her husband. The two Sydney shoots represent a magical full-circle moment for the couple, whose romance began in Australia in 2021. Ora was in town to make *The Voice* – coincidentally when she appeared on the cover of *Vogue* Australia for the first time – and Waititi to direct *Thor: Love and Thunder*. The rest is (very romantic) history.

"It's always great to work with Rita, she's very professional, creatively collaborative and refreshingly down-to-earth," says *Vogue*'s executive producer and talent director Rikki Keene. "It was a laugh working with Rita and Taika together," she adds.

With Justin Hemmes's stunning harbourside home The Hermitage serving as a scenic backdrop for the cover shoot, Waititi provided comedic running commentary throughout the day, recalls Keene. "Taika also took time out to send a video message to my son, who is a huge fan of his," she says.

Working closely with editor-in-chief Christine Centenera, Waititi and Ora fostered a collaborative and creative atmosphere filled with what Keene describes as "mutual respect and good humour".

WORDS: ANGELICA XIDIAS

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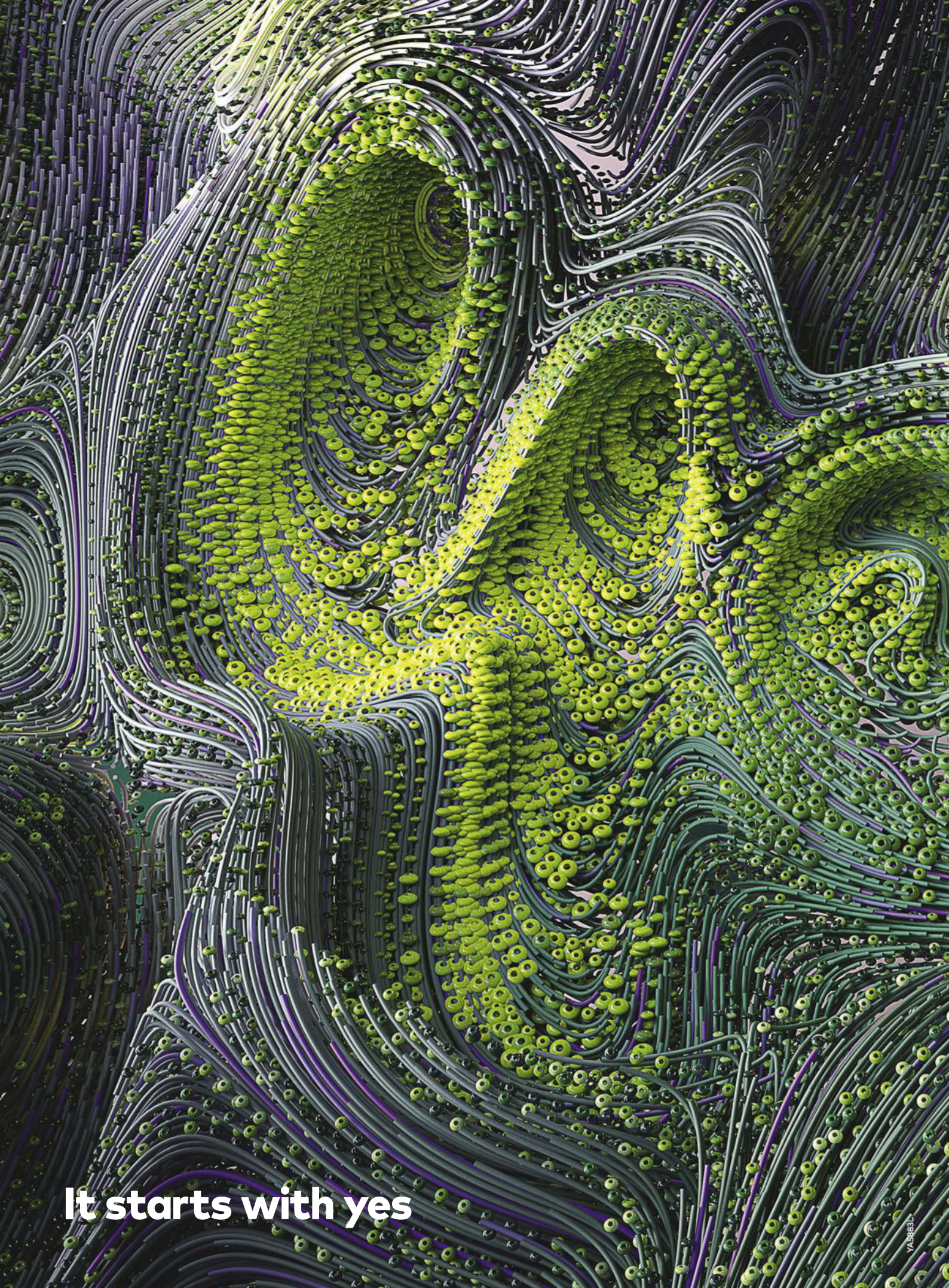
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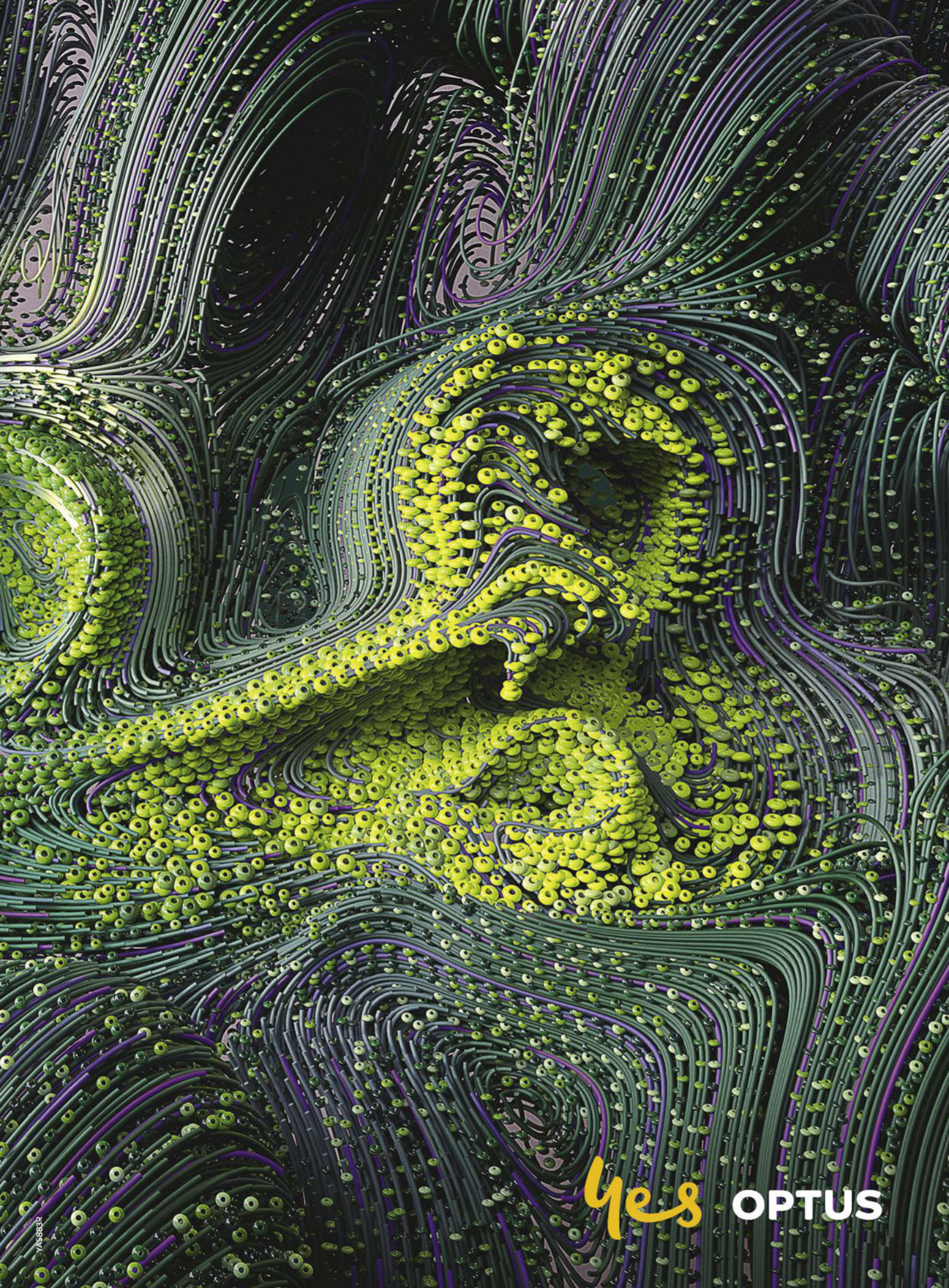
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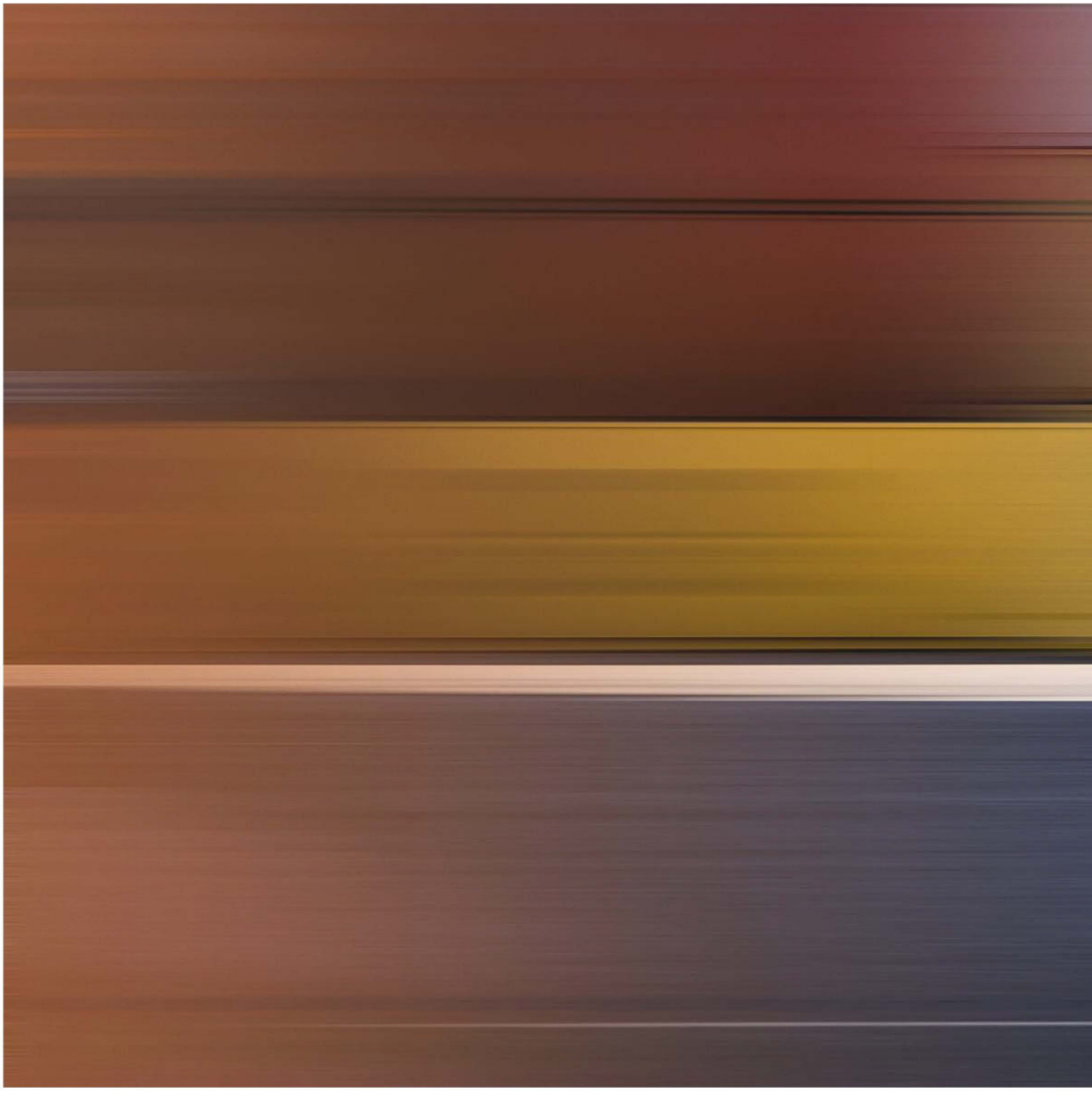

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Cool fusion

The essential winter edit is built on staples suffused with understatement but simmering with a fresh new attitude.

Sweeping statement

Coats that take up space are the style sign-off to adopt now. The more floor it skims and space it takes up, the better.

GUCCI coat, $9,225, and bag, $5,830. TIFFANY & CO. ring, $9,050.

STYLING HARRIET CRAWFORD PHOTOGRAPHS JAMIE HEATH

WORDS: ALICE BIRRELL. HAIR: RORY RICE
MAKE-UP: JASMINE ABDALLAOUI. MODEL: SONA MARCIEL.
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

Right: DION LEE jacket, $1,090. FANCI CLUB pants, $400. MEADOWLARK earrings, $1,439. **Below**: THOM BROWNE jacket, $3,460, and skirt, $1,810, from Harrolds. Alex Perry top, $1,000.

Cropped jackets

Clipped and boxy, the new cropped jacket is a fresh rejoinder to overly starched blazers, but still keeps a clean, preppy feel.

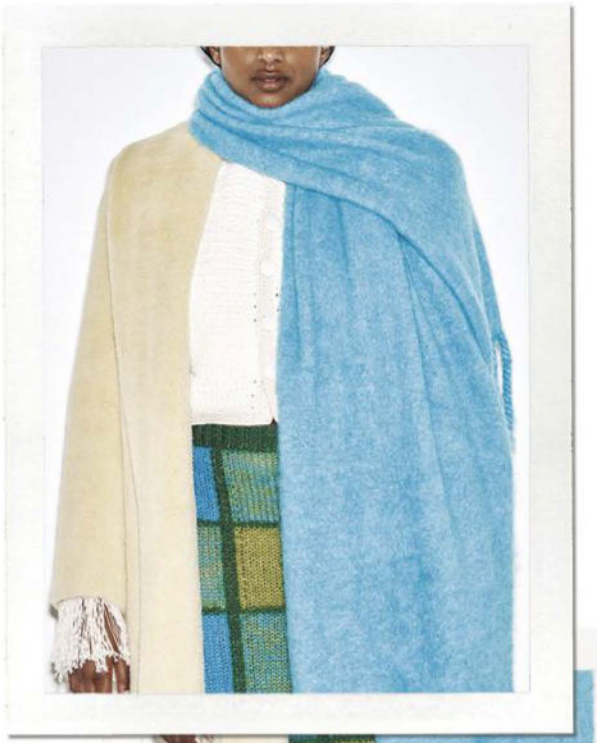
Scan the QR code to shop *Vogue*'s edit of the best of the trend.

Blanket rule

Versatile, insulating: the new outer layer is a blanket scarf worn every which way to swaddle, encircle and shelter under in sumptuous padded, silken or woollen warmth.

CHANEL jumpsuit, $12,790, from the Chanel boutiques. COMMON HOURS scarf, $5,800. TIFFANY & CO. earrings, $22,900. GUCCI boots, $2,675.

BALENCIAGA jacket, $4,850, and pants, $2,690. MONCLER sunglasses, P.O.A. VIKTORIA & WOODS scarf, $180.



CAMILLA & MARC coat, $1,200. MAGDA BUTRYM jacket, $2,690, from Harrolds. MARNI skirt, $1,322, from Sorry Thanks I Love You. SCANLAN THEODORE scarf, $450, and boots, $900.

LOUIS VUITTON coat, $8,650, and scarf, $840.

Scan the QR code to shop *Vogue*'s edit of the best of the trend.

JAMIE HEATH
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Cuts above

Slouch gets a reprieve in two new tailored options that channel a lean line. Go between strictly tailored cigarette trousers and an ankle-grazing skirt to cut a neat figure.

Left: BURBERRY jacket, $3,690, shirt, $1,590, and pants, $1,290. EMPORIO ARMANI tie, $170. BULGARI watch, $19,850. BOTTEGA VENETA bag, P.O.A. TOD'S shoes, $1,150. **Right**: FENDI jacket, $4,290, and bag, $5,490. SIR skirt, $550. VAN CLEEF & ARPELS necklace, $2,670. SCANLAN THEODORE boots, $900.

From top: MAGGIE MARILYN blazer, $610. BOTTEGA VENETA boots, $3,840; ST. AGNI boots, P.O.A.; SCANLAN THEODORE boots, $1,200.

A leg up

Consider the knee-high (and higher) black boots the apogee in anchoring a look for winter. High polish equals high impact.

Scan the QR code to shop *Vogue*'s edit of the best of the trend.

JAMIE HEATH
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

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Tight knit

Warm and fuzzy is given a twist in the Fendi First bag, the symmetrical slouchy pochette whose tactility is writ large in this chunky weave, just asking to be held close.

FENDI bag, $5,100.

WORDS: JONAH WATERHOUSE
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

ART DIRECTION ARQUETTE COOKE STYLING HARRIET CRAWFORD PHOTOGRAPH LAUREN BAMFORD

"I've been using Comme des Garçons White EDT for years, and the scent feels like me. It's like a signature, it's so personal."

Top: Ganni's Bou bag on the autumn/winter '23/'24 runway. The bag will be made from recycled leather and leather alternatives, sustainability key for Reffstrup. **Above**: GANNI bag, $595. **Below**: A work by multidisciplinary Australian artist Carla Uriarte.

When Love Comes to CPH

Pages inside *Ganni: Gimme More* (Rizzoli, 2021), the debut monograph from the brand.

Above: GANNI jacket, $595. **Below**: SOPHIE BILLE BRAHE earrings, $1,995.

"I am fortunate enough to own a few precious pieces from the Danish-born jeweller Sophie Bille Brahe. Her pieces are forever. She is also a good friend of mine, and I love seeing how her brand has grown."

Ditte Reffstrup

The Ganni creative director shares what's inspiring her in culture and style.

The synergy between Danish and Australian style is underscored when Ganni comes to town this month. The Copenhagen brand founded by Ditte and Nicolaj Reffstrup put Scandi-girl style on the map, and is opening its first store in Sydney. Followers would feel it's overdue, given how Ganni's local fanbase resonates with its breezy separates, cult dresses and practical accessories. The key to its success? Ditte's optimist's vision informed by a melting pot of global influences coloured by a carefree Scandinavian outlook, one that's captured fans from Beyoncé to Bella Hadid. Her embrace of what could be described as a think-global-style-local mentality is something she's incorporated into the new boutique. "When we open new stores, we engage in local artist collaborations," she says. "For our Sydney store, we stumbled upon the work of Carla Uriarte. She is gracefully stylish and the epitome of a Ganni girl." Ahead of speaking at *Vogue* Codes summit on June 24, Ditte shares what's captivating her now. *Tickets available at vogue.com.au/codes.*

WORDS: ALICE BIRRELL
PHOTOGRAPHS: ALAMY, ANGELA DJEKIC

Left: Cherished pieces: "Our Børge Mogensen dining table. We bought it off the parents of our friends Sophie and Frederik Bille Brahe. That table literally has a soul, with marks of kids who have scribbled on it and memories of fun dinners."

"[I loved] *Bones and All* by Luca Guadagnino. The scenography is pure beauty."

dinosaurdesigns.com.au

DINOSAUR
DESIGNS

Left: Designer Rebecca Vallance. **Below**: REBECCA VALLANCE dresses in the limited-edition print created for Qantas. Go to marketplace.qantas.com/au/rebecca-vallance.

Sky high

Two great Australian success stories converge, as Rebecca Vallance brings a landmark moment for Qantas to life. By Alice Birrell.

STYLING HARRIET CRAWFORD
PHOTOGRAPHS JAMIE HEATH

Rebecca Vallance doesn't stop. She's speaking fresh from a night communicating with New York, during which her namesake label provided looks for the Met Gala. It's lucky to catch her in Sydney. Although Australia is home, 40 per cent of her overall business comes from the US – 60 per cent of her online sales are international – meaning she's often in New York. She's there, she approximates, six times a year minimum. "New York is definitely my second home."

Fittingly, Qantas has hand-picked Vallance to create pieces in celebration of a milestone development in its approach to long haul. When the national airline debuts its newest route this month – Sydney to New York, via Auckland – its amenity bags and business-class pyjamas will be emblazoned in a print of her design, each detail conceived by Vallance.

It's not just a recognition of her brand – she joins an illustrious line-up of local luminaries including Marc Newson, Indigenous artist Emily Kame Kngwarreye and fashion designer Martin Grant – but also an unofficial anointing of Vallance as one of our foremost Australian fashion ambassadors abroad.

Though she's a homegrown designer, her story began overseas, launching in London in 2011. After showing in Paris, she branched out soon after to New York, presenting at fashion week there in 2014. "And now I feel like we're going back to New York … It's a whole full-circle moment."

In a parallel with Qantas, her success relates to a distinctly global outlook. "When I launched the business, it was really important to me that it had an international DNA and was considered an international brand," she outlines.

With a seamstress grandmother, a young Vallance grew up in country Ballarat and had a niggling sense she didn't fit in. When she saw London for the first time, and New York, something in her clicked. "The freedom of expression over there, the individuality. There's something so contagious about that."

As she approaches 15 years in business, Vallance is driving more global growth, adding illustrious stockists to her list: Selfridges first, then La Rinascente in Italy before expanding into the Middle East. On top of new stores at home, she has plans to open her first in New York, with eyes on SoHo and Uptown, as well as Miami, all of which she juggles with her mainline, swim, bridal (which Net-A-Porter recently picked up) and a newly launched range of classic staples like suiting and knitwear – RV "essentials".

Because this is Rebecca Vallance – her after-dark sharply structured cocktail dresses and suiting winning legions of fans who love her for the confident attitude she deploys – she has crafted a duo of one-off gowns. Created as part of exclusive offers for Qantas Frequent Flyers, they're made from pleated Italian fabric, translating design elements from one of the crowning jewels of Manhattan's Art Deco architecture, the Waldorf Astoria hotel. Deep blues, and a velvet belt, borrow a languid glamour, which played backdrop to the hotel's guests from John F Kennedy, Elizabeth Taylor and Marilyn Monroe, to visiting performers including Ella Fitzgerald, who sang on the rooftop. Plissé pleats mimic the central columns of the iconic hotel.

The sleeping suits, naturally then, are no simple pyjamas; Vallance considered fabric and cut. "We chose a navy marle that we thought flattered everyone." Even in the otherworldly dark of the cabin you can feel good – you never know who you'll run into somewhere over the Pacific.

Not dissimilar to Qantas, and like the best Australian success stories, Vallance started small but applying barrier-transcending thinking has taken her to the world. Qantas began in country Queensland, Vallance in rural Victoria. Both pride themselves on big thinking and take on the best worldwide; a national attitude that drives our outward looking, ever-intrepid Australian viewpoint. "I'm essentially a country kid who grew up never thinking something like this would be possible for me," she reflects. "When I first found out, I thought I was going to cry."

PORTRAIT: HAIR: DIANE GORGIEVSKI. MAKE-UP: SANAZ FAKHRA
PHOTOGRAPH: HAIR: RORY RICE. MAKE-UP: JASMINE ABDALLAOUI
MODELS: ANNA HAYCOCK, BEATRYS PONZONI

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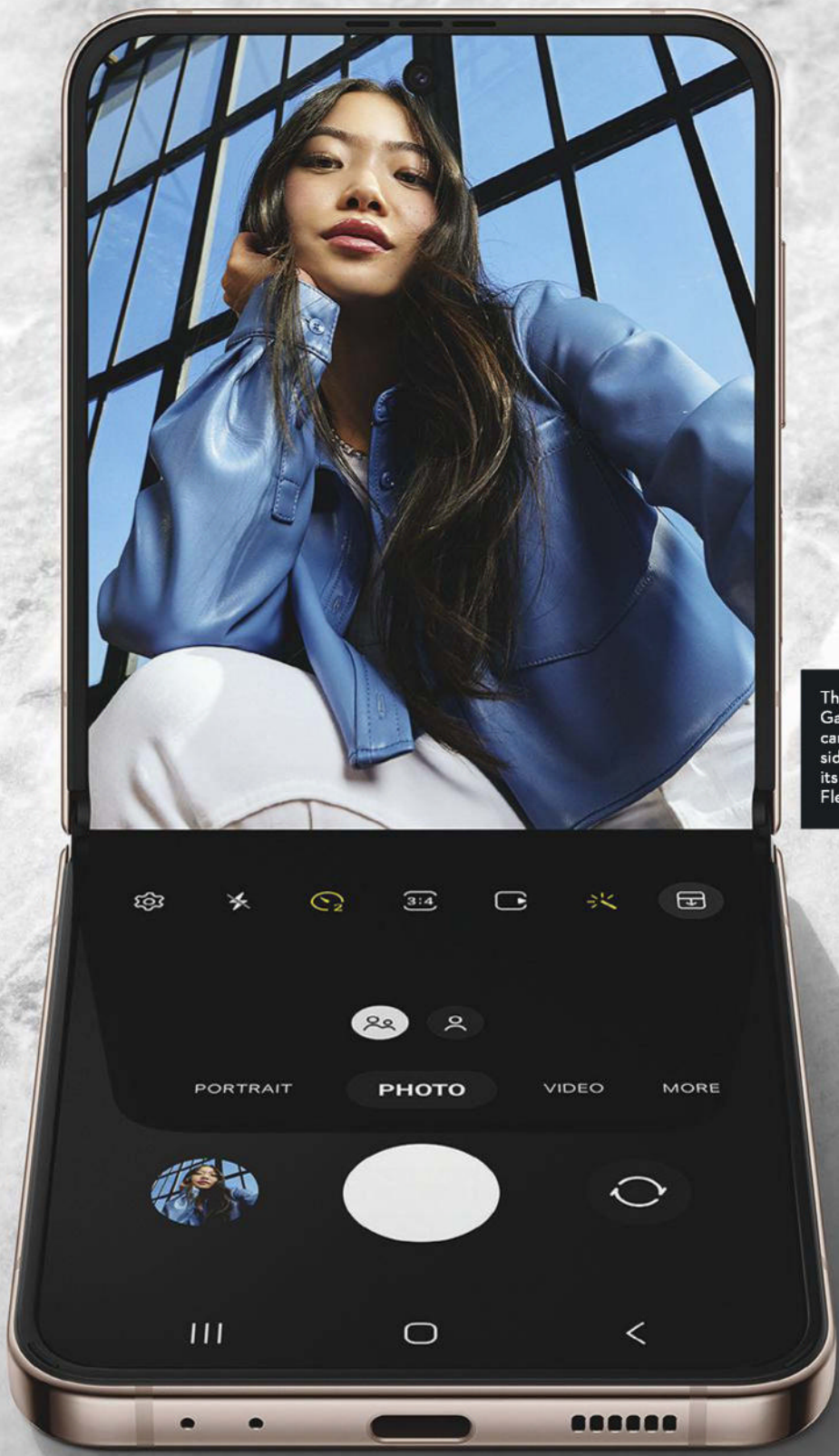


The Samsung Galaxy Z Flip4 can capture every side of you with its hands-free FlexCam.

Flex Mode supported at angles between 75 degrees and 115 degrees.

Clockwise from top: Galaxy Z Flip4 in Pink Gold and Blue; Galaxy Z Fold4 in Beige; S Pen Fold Edition (sold separately).

ON THE FLIP SIDE

Send a message to the world in style with the Samsung Galaxy Z Flip4 and Z Fold4 range, designed for those who want to stand out.

HIT YOUR MARK

As official mobile and technology partners of AfterPay Australian Fashion Week 2023, Samsung knows the power of a good selfie. Models are made and fashion labels are launched off photography that tells a story. The Galaxy Z Flip4 phone and camera helps you never miss a moment – or angle. Capture photos and videos hands-free with the Samsung FlexCam that stands on its own, featuring folding glass. With tripod-like stability, every selfie and every group shot will be worthy of the grid. And you can stay connected thanks to the cover screen, which lets you take calls, send messages, access apps and so much more – all without opening your phone. It's a full smartphone experience at half the size (once folded), so it will slip into your pocket or micro bag. Not to mention that ever-so-satisfying snap shut when you're finished with your call.

SUCCESS HINGES ON IT

To create its slender and sleek form, the Galaxy Z Fold4 has been crafted from lightweight materials and pivots on a slim aluminum hinge. Featuring tough glass and a wide surface area, you can see and do more than ever. The phone can be paired with the S Pen stylus (sold separately), allowing for precision and multitasking. Now you can take calls while scribbling notes and comparing documents, side by side. Both the Galaxy Z Flip4 and Z Fold4 models have aesthetics at the forefront. Coming in a range of chic colourways, these phones are made to be noticed. As the one accessory you'll carry from day to night (teamed with all your outfits, on all occasions), it's worth choosing a device that shows your appreciation for both form and function. Unfold your world and see how life opens up with Galaxy – and make sure you capture it all along the way.

SAMSUNG

Galaxy Z Fold4 | Z Flip4

Image simulated.
S Pen Fold Edition sold separately and is only compatible with Z Fold4 and Z Fold3.
Flex mode supported at angle between 75° and 115°.

samsung.com

Face forward

This month, *Vogue* Vanguard celebrates the innovative creatives changing the face of Australian beauty by putting authentic expression first. By Jonah Waterhouse.

PORTRAIT: BLAKE SUTHERLAND. PHOTOGRAPHS: PAUL SCALA

Sean Brady

While there isn't an obvious path to becoming a professional make-up artist, each candidate must be able to concentrate in the frenetic environment of a set. It's a skill Sean Brady had from the start, and throughout a career that would lead him to work with Gucci and Simone Rocha, and on Australian fashion week this year. His editorial eye, able to keenly absorb multiple influences and translate them into one cohesive vision, was honed early. "Growing up, late at night I would watch FashionTV when my family was asleep," he says. "Haute couture shows were always the fantasy I never imagined I'd be in proximity to." Brady's slick, expressive glamour – often with graphic monochrome linework – is informed by the contours of the face he's working with. "I want it to feel somewhat organic, so it's about adapting ideas that come to me with the right face," he explains. Brady isn't afraid to embrace on-trend looks, like skinny eyebrows, and reinvents them with his signature understated futurism. "Everything in fashion and beauty is so cyclical, which is so fun." →

Work by
Meg McConville.

Meg McConville

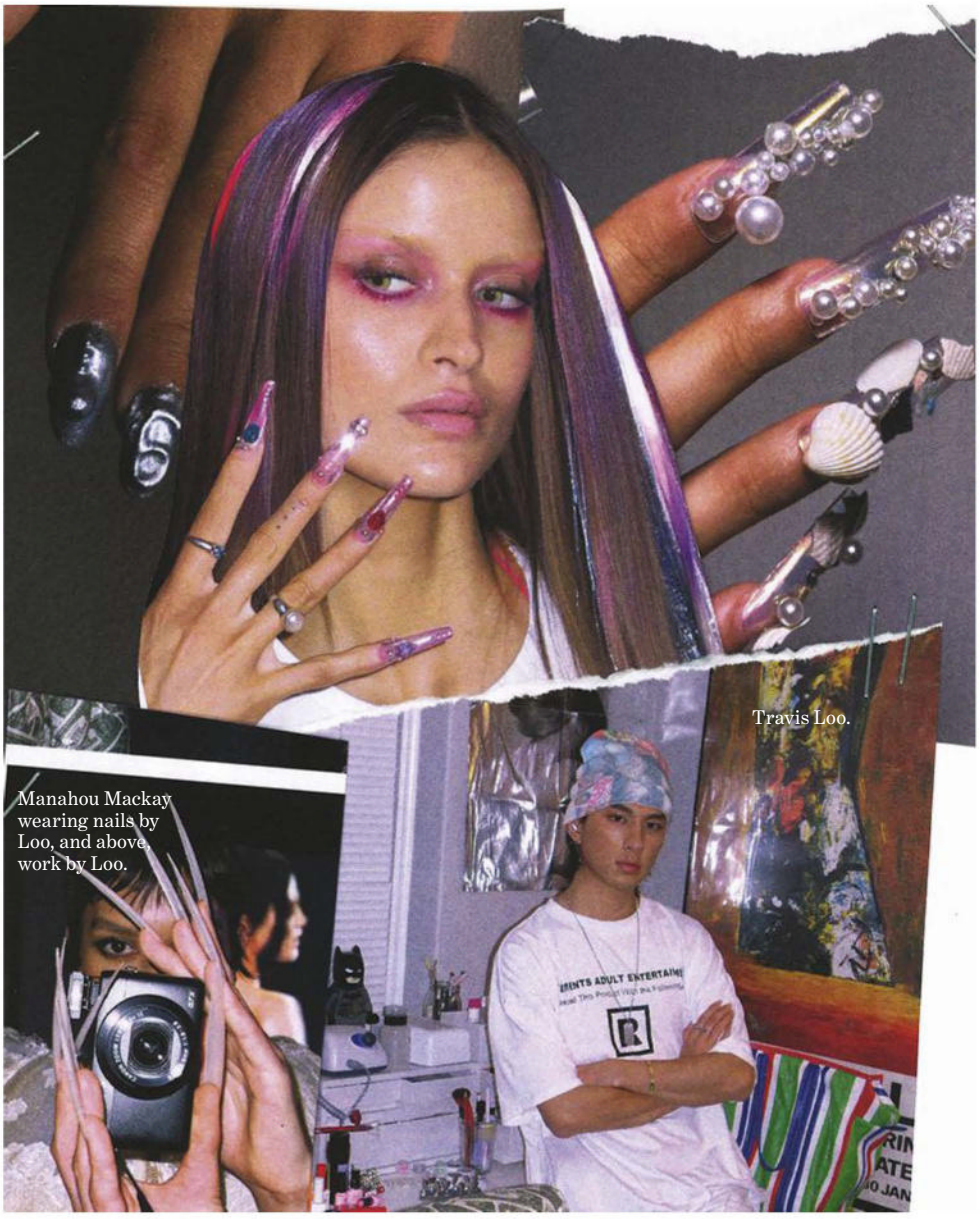
It might appear seamless and refined, but there's nothing simple about Meg McConville's approach to beauty. The Australian talent specialises in make-up that brings fantasy to life, referencing historic subcultures to create newness. "Thanks to the work of artists like Walt Cassidy and photographers like Nan Goldin, Robert Mapplethorpe and [nightlife photographer] Derek Ridgers, I've been able to understand make-up not solely as a means of achieving beauty and perfection but rather, as a means of total expression," she says. Last month McConville worked as make-up director for emerging brand Wackie Ju at Afterpay Australian Fashion Week, and accentuated the label's risqué, emboldened pieces that celebrate inclusiveness – the kind of no-holds-barred expression McConville hopes will find its way to the mainstream beauty world. "There's still a need to push for change, to ensure that everyone feels seen and celebrated within the realm of beauty. As new generations of creatives come up, I hope that we can collectively continue to push and evolve this agenda."

PORTRAITS: (LOO) KEVIN CHEUNG, (McCONVILLE) ELLA MAXIMILLION
PHOTOGRAPHS: JESS BROHIER, JESPER HEDE, BENN JAE, DANIEL LEE, GADIR RAJAB, JEN RAOULT, NELLY SKOUFATOGLOU

Travis Loo

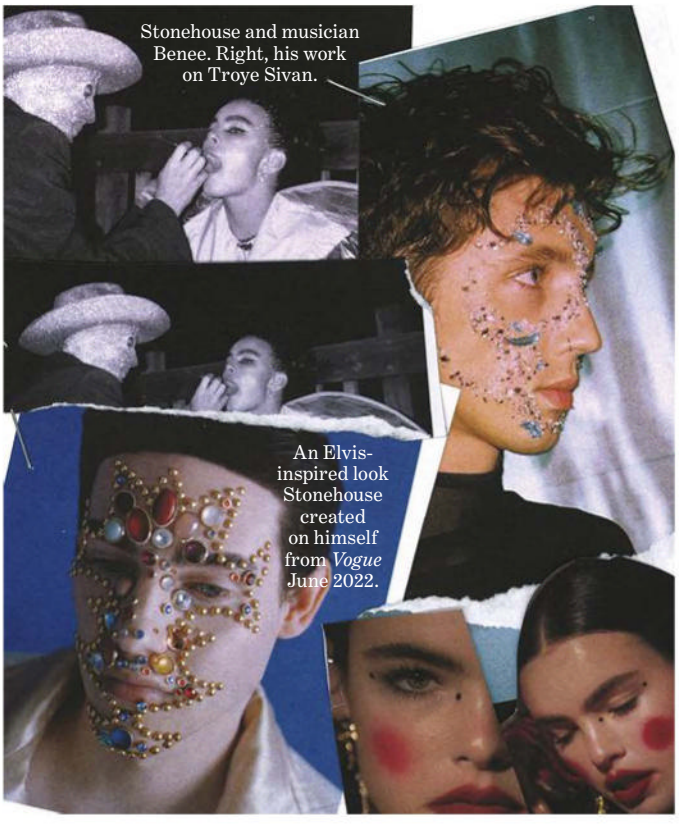
The intricate nail art by Travis Loo – known as @claw__boy on Instagram – becomes more impressive when you realise he's self-taught. "I'd been complaining for a while about feeling uninspired creatively," the artist says of working at a desk job during Melbourne's lockdowns. With nothing to lose, he made a leap. "I took it upon myself to order the cheapest nail supplies and spent hours trying to paint a base coat smoothly."

A glance at his recent work, from sci-fi-inspired silver nails to long acrylics adorned with pearls and other jewellery, renders those lockdown days a distant memory. The London-based cult-favourite label Kiko Kostadinov, designed by Australian twins Laura and Deanna Fanning, has tapped his manicurist talents, and his bold designs have accumulated a growing fan base. In the spirit of other young beauty creatives, he's excited to see the rise of new names finding their way into our algorithms. "The younger generations have more access to knowledge and inspiration at an earlier age, and feel less bound by the societal pressures and constructs that my friends and I experienced growing up."



Travis Loo.

Manahou Mackay wearing nails by Loo, and above, work by Loo.



Stonehouse and musician Benee. Right, his work on Troye Sivan.

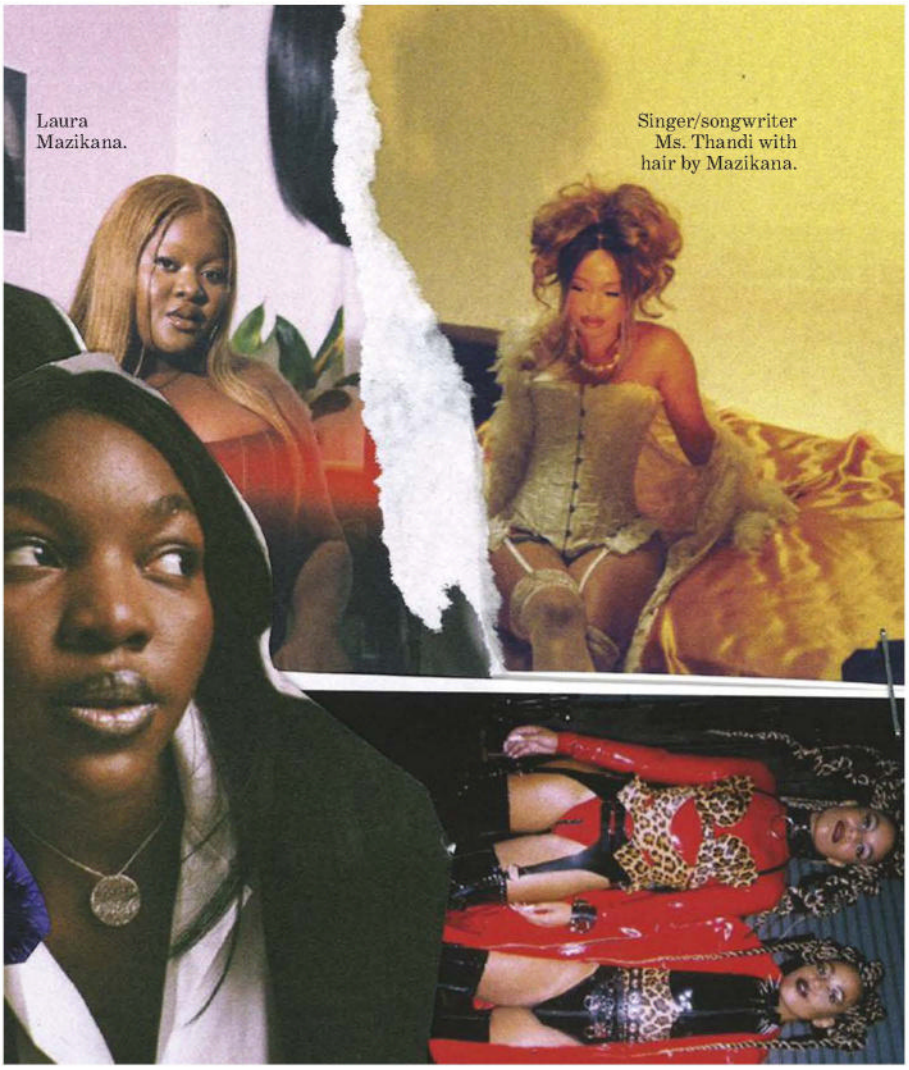
An Elvis-inspired look Stonehouse created on himself from *Vogue* June 2022.

Lochie Stonehouse

One look at Lochie Stonehouse's Instagram account (@lochiestonehouse) shows an approach to make-up that moves fluidly between different aesthetics. The New Zealand artist makes otherworldly, envelope-pushing facial art by way of beading and unique embellishments, but is equally proficient in understated glamour, as seen on Lorde and Rita Ora. Stonehouse worked with the latter star for this month's *Vogue* cover. "I grew up in a rather conservative area of New Zealand and always struggled to see myself in others," he recalls. Without access to magazines, it was music and TV that informed a foray into beauty, with David Bowie, Cyndi Lauper and Madonna being formative influences. Before long, it was make-up artists Kevyn Aucoin and Pierre LaRoche who he idolised, and working with American make-up artist Kabuki – who has worked on *Sex and the City* and with Kylie Minogue – is a cherished early memory. "I will always remember him saying I was the best-dressed person he had seen in New Zealand – I was unsure of myself then, so that validation meant a lot to me." Stonehouse's historic knowledge mixes with trends – he mentions the freshness of showing under-eye circles in make-up, compared with the conceal-and-bake craze of the 2010s. It's a beneficial contrast, just like his aesthetic, which he describes as a refined balance. "The joining of two different things isn't always messy. I like to find beauty in these meeting points." →

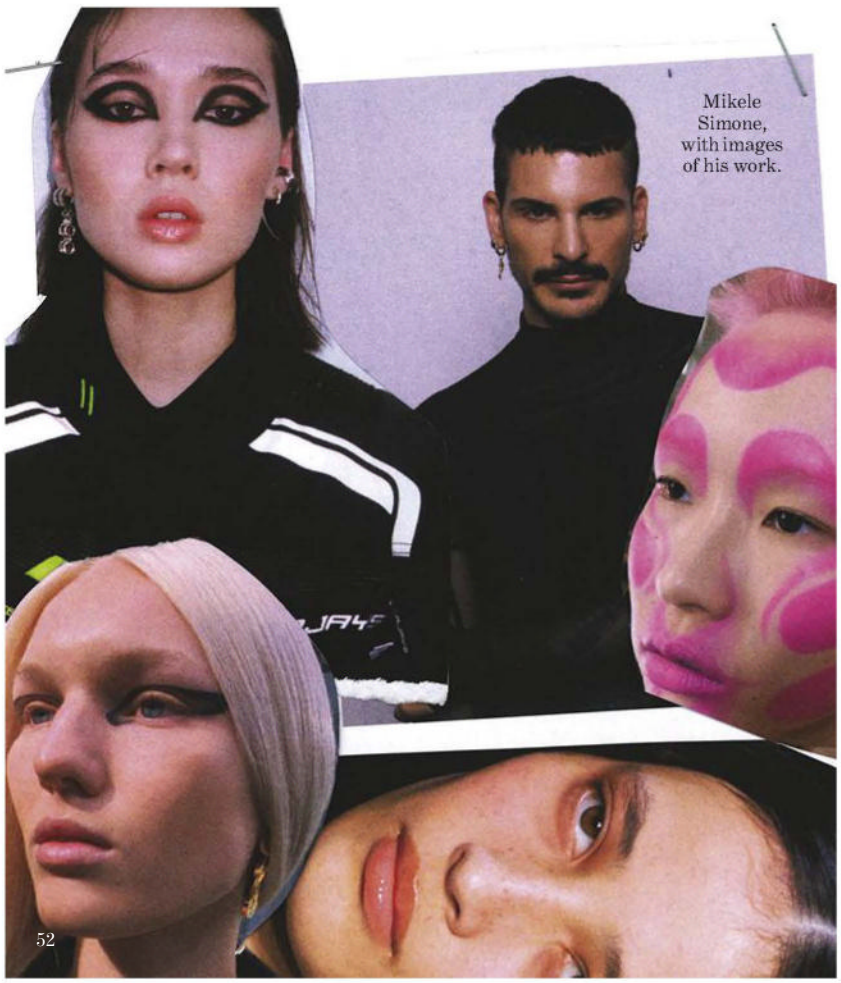
Laura Mazikana

Hair art. It's a melding of traditional hairstyling with artisanal creativity and it's something Sydney-based Laura Mazikana does well. As can be seen on her Instagram page @deeplyrootedhair, her braiding and styling – which swings from the fine and architectural to soaring and sculptural – has featured on musicians Shygirl and Tkay Maidza, and on Basjia Almaan for *Vogue* Australia. Artist Shani Crowe's show *Braids*, which illustrates the art involved in braiding, was a guiding inspiration for Mazikana, as were depictions of futurism from the 90s and 2000s, often technical and constructed. "Experiencing someone's joy from a secondary perspective over my creations is the most fulfilling part of what I do," she says. "My appreciation for that feeling is just knowing how much beauty plays into so many things, especially in the way you walk into any space feeling proud and confident." Pushing for diversity in the industry, Mazikana's work makes space for those previously left out of mainstream beauty narratives, and the stylist is excited to see other young creatives doing the same. "They're doing their research and putting in the work to be able to cater to a diverse range of talent. It's a beautiful thing to witness."



Laura Mazikana.

Singer/songwriter Ms. Thandi with hair by Mazikana.



Mikele Simone, with images of his work.

Mikele Simone

A look by Australian make-up artist Mikele Simone can involve anything from a flick of eyeshadow to psychedelic glitter inspired by supernatural visuals. It's the kind of wearable drama that can embolden any runway look – ask Alix Higgins, the emerging designer who consulted Simone for his second runway show at Australian fashion week.

Fashion has always informed the Sydney artist's approach; he remembers the excitement of watching Thierry Mugler's spring/summer '98 haute couture presentation for the first time. "The women looked powerful and statuesque … I knew I wanted to be a part of that world but wasn't sure in what capacity," he recalls. Perhaps a reason for his Mugler fascination was the designer's ethos of self-acceptance, and beauty ideals that went against the grain at the time. These values are reflected in Simone's approach, which resists the high-gloss beauty standards often pushed on social media. "People have been self-expressing more and more with no limitations," he says of the new generation of make-up artists pushing unrefined individuality. "Nothing has to be perfect or the way it's expected to be [in today's world], and I love that."

PORTRAITS: (MINDWELL) WILL EDGAR; (SIMONE) SIMON LEKIAS. (MAZIKANA) JADE D'AMICO. PHOTOGRAPHS: JADE D'AMICO, ANNE THU PHAM, ZARNI

Mindwell doing her own make-up, surrounded by her work.

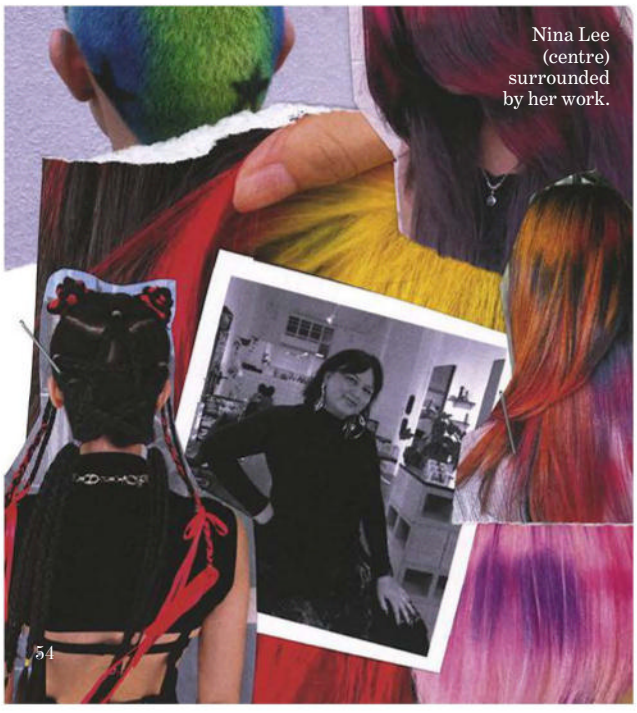
Mindwell Holcomb

Some upbringings are just more conducive to inspiring a career in beauty. "My parents were professional clowns when I was younger," says Sydney make-up artist Mindwell Holcomb. Known just as Mindwell, her brand of glamour takes on an elevated kitsch that's inspired by old magazines and queer cinema, drawing expression and vulnerability from its wearers. Her approach has been eagerly embraced by the queer community; Mindwell worked last month on the runway show for Wackie Ju, one of Australian fashion week's standout queer designers, after making it home just in time from touring with Bell Shakespeare. Visit her Instagram (@mindwell) and you'll find many photos of the artist using herself as muse. "I have an ongoing portrait series with my best friend, photographer Ellen Virgona. We're hoping to turn it into a book." →

Amber Adams

While make-up is used to accentuate beauty, there's also a need to underscore the darker side of the human psyche. It's where Sydney-based make-up and prosthetics artist Amber Adams has found her sweet spot, balancing commercial work with magazine editorials where she can fully express her creative edge. "Growing up with parents who were punks in the 1970s and 80s, self-expression and being allowed to be what you wanted, even if it was something unconventional, was encouraged and nurtured through my life," Adams says.

The use of prosthetics in fashion often signals a desire to provoke; take Collina Strada's animal heads for autumn/winter '23/'24, or Doja Cat's meowing kitten at the Met Gala. Conversely, Adams believes it can galvanise the individuality of its wearer. "Conventional beauty has a time and place, but that's not what interests me," she says. "Everyone is unique and I want my work to be the same."


Nina Lee (centre) surrounded by her work.

Nina Lee

The hair industry abounds with ideals of high-gloss and unattainable glamour, but Nina Lee moves in a different direction. "It's super important to me that hair is relatively low maintenance," says the hairstylist. "I work with people's natural texture through their cuts and colours so there isn't a lot of upkeep." This pragmatism has seen Lee approached for editorial work, and her salon, Extra Silky, getting its own shopfront in Sydney's Petersham – far from her humble beginnings working from a Paddington back-lane garage in 2017. Her focus on authenticity and expression has amassed a loyal clientele, not to mention her rainbow-bright splashlights and free-hand colouring, where she paints anything from flame-red ends to multicolour My Little Pony pastels. " It's about being flattering to the client's features," she says of her ethos. Lee has implemented the policy of gender-neutral pricing to equally cater for her diverse client base, who have differing hair lengths. Noticing a lack of knowledge around styling curly and wavy textures in Australia, she's also invested time into teaching herself those skills. "The more variety the better for me. Every client is an adventure."

Victoria Houllis

A fresh lick of colour might be enough for some, but not for the new breed of nail artists like Victoria Houllis. The Sydney manicurist (@mannequin.hands) has an ornamental and wide-reaching aesthetic that calls on some mind-bending skills. She hand-paints with brushes as fine as a hair, applies minute crystals with surgical precision and dreams up micro-artworks inspired by artists, film, even fabrics. "There was a time not that long ago when the only texture you'd see on a nail was a diamante," says Houllis, who quit her full-time job to grow her business. "Now there's a huge array of textural elements like blobs, chrome and wire that can amplify a look." It's hard to think of an aesthetic Houllis hasn't tried her hand at. A favourite among clients is her textured adornments, which use everything from jewellery to brushstrokes to create a supernatural look. People wait months for a coveted spot at her salon, and her editorial work includes *Vogue* Australia. "With such an oversaturated market, there's more of a calling to think outside the box and less of an inclination to stick to the rules," she says, echoing the sentiments of many emerging talents in today's beauty world. →

Yasmin Goonweyn

Yasmin Goonweyn has always obsessed over cosmetics, but not for their ability to create artifice, or up the glamour quotient. "I was enamoured with the transformative nature of make-up; its powers for change," the Sydney artist says of her school years, where lunches were spent poring over books on Bobbi Brown and Rae Morris. It was also during school that Goonweyn noticed she thrived on the focused mental state that exams required, a useful skill for a make-up artist on a busy set. Goonweyn's signature mood is vixen-like and sultry, seen on the runway at Caroline Reznik's debut show at Afterpay Australian Fashion Week and in Reznik and Nathaniel Dunwell's book *Pleasure*, a limited-edition tome that revisits the themes of Madonna's *Sex* book. "I like to throw myself curveballs by working with the unexpected – and then challenge myself to rein it all in," she says. Those curveballs might be an unexpected tint or a sharp shape, but the end result is beauty that shows the wearer has arrived. "I love vaguely threatening femme beauty," she says.

PORTRAITS: (ADAMS), TRISTAN LUCAS; (HOULLIS) CHLOE NOUR; (GOONWEYN) ANGIE OSMAN
PHOTOGRAPHS: AMY NELSON-BLAIN, RAHNEE BLISS, NATHANIEL DUNWELL, ASHLEIGH PEPPER

Basjia Almaan

It's difficult to describe Basjia Almaan's presence in Australian fashion – model, casting director and performer are all titles she inhabits – but her activism is a through line in all of her endeavours. From casting Iordanes Spyridon Gogos's queer-influenced runway show last year to educating about the necessity of diversity on runways, Almaan aims to create a fashion industry with the beauty standards she'd like to see. "Representation is so, so important – this is deeply rooted in self-worth as a human," she says. "It's not just about being deemed 'attractive' or 'beautiful' by [fashion and beauty] industries, it's so much deeper than that … When clothes are only made for one group of people, of a certain size or body shape, it's exclusion, and lets people know that they are not being thought of, that they don't matter." Recognised as one of IMG's Changemakers at Afterpay Australian Fashion Week, Almaan hopes her casting work, and her presence as a curve model, can inspire the industry to do better. "I'm still learning how to make it all work and where my life is going to head, but I'm also just enjoying it all as it comes."

On the runway at Iordanes Spyridon Gogos.

Shoot directed by Almaan.

Working with musician Pania on movement for her video.

A shoot Almaan creative directed for the artist Big Skeez.

Left: Zebedee models Rhianna, Jasroop and Alicja Iona. **Below**: Zebedee model Amara Aleman.

Zoe Proctor and Laura Winson inside their London studio.

Zoe Proctor and Laura Winson

While conversations around non-inclusive beauty standards are growing, real change has been slow to follow. "Around one per cent of people in advertising have a disability," says modelling agent Zoe Proctor. It's the reason she and Laura Winson founded Zebedee, a UK-based inclusive talent agency for models and actors, which opened in Sydney this year.

"We represent [everyone] from tiny babies to old adults, with a huge variety of disabilities, differences and visible differences." Before they were agents, Proctor worked with young adults with learning disabilities and Winson was a social worker. A discussion about the lack of inclusion for people with unique abilities led to the creation of Zebedee in 2017, and their model Ellie Goldstein just appeared on the May 2023 cover of British *Vogue*.

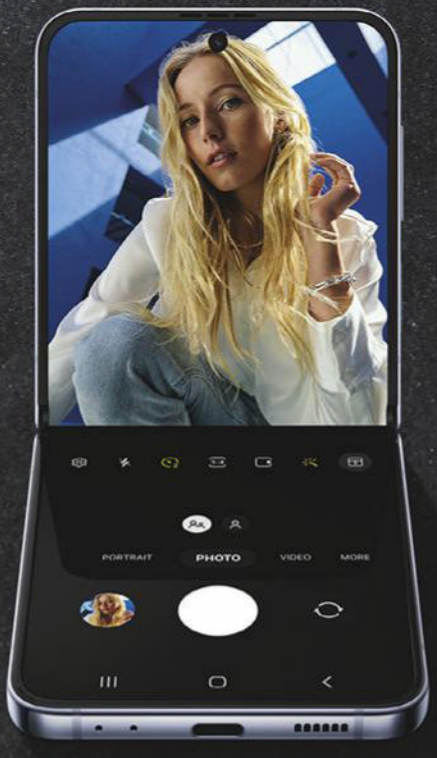
"It's really exciting to see those young creatives coming through. Times are changing." ■

PORTRAITS: (ALMAAN) SIM KAUR. (PROCTOR AND WINSON) EMILY BLOOMER. PHOTOGRAPHS: HUNTER BLUE. RICHMOND DIDO INSTAGRAM: @AMARA.ARTSPOTS. ART DIRECTION & COLLAGES: ARQUETTE COOKE. ALL COLLAGES SHOT ON SAMSUNG GALAXY Z FLIP4 AND GALAXY Z FOLD4 PHONES.

SAMSUNG

Selfie by Flip

Hands Free with FlexCam



Galaxy Z Flip4

Image simulated. Flex mode supported at angles between 75˚ and 115˚.

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Girl on fire

One of music's most exciting new stars, Ethel Cain, is lighting up our shores as part of Vivid's world-class festival, and she's not the only reason Sydney is the place to be this month. By Jonah Waterhouse.

PHOTOGRAPHS SILKEN WEINBERG

Beginnings don't get much more humble than that of Hayden Silas Anhedönia, better known by her stage name and alter ego Ethel Cain.

"I knew absolutely nothing about producing … I had zero experience, I had zero friends with experience, and I am far too ADHD to watch a YouTube tutorial," the performer recalls of her teenage years, Zooming in from her sofa in downtown Pittsburgh. "I had GarageBand on the computer my parents got me for my [high school] graduation. I had a pair of the little corded Apple [headphones] that come with your phone. I just opened my computer one day and thought to myself, I can sing a little bit, I don't know how to do anything else … I just tried to create a lush [sonic] landscape with the only instrument I had, which was my voice."

Living in rural north-western Florida, Cain would spend her days layering her vocals on top of one another to create songs, occasionally dropping in a synth. Her stripped-back early music resembles chanting, partly inspired by her complex relationship with Christianity as a trans woman in a Baptist family. This remains a theme in her gothic debut album, *Preacher's Daughter*, released last May to universal acclaim. Since then, her ascent could be described as meteoric; in April she performed at Coachella and, this month, is headed to Sydney as a headlining musical act as part of the annual Vivid cultural festival.

"There are not many festivals in the world where you can showcase Jennifer Coolidge in one breath, and Australia's most celebrated artist John Olsen in another," notes Gill Minervini, the director of Vivid Sydney. (Coolidge will appear in conversation with her *The White Lotus* showrunner Mike White through Vivid Ideas; the late Olsen's iconic works will be beamed onto the Opera House as part of the annual Lighting of the Sails.)

"This year's program is bigger and will be amazing," says Minervini. "But it also shows a creative development and the evolution of how Vivid has come of age for its 13th year."

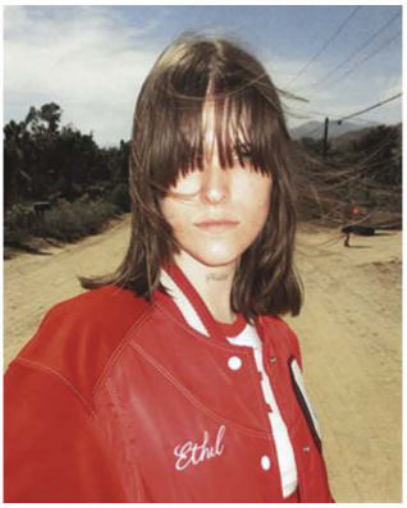
Fans in Australia and abroad admire Cain's involved online presence on Tumblr and Twitter, and resonate with her truth-meets-fiction storytelling and search for belonging. All possible reasons her Vivid Live concert was the first of the program to sell out – even after a third show was added to the festival.

But while Cain's impact spans the globe, her relationship with the American South of her childhood remains complicated. "I had a very bad taste for the South in my mouth, pretty much through my whole entire adolescence," says the 25-year-old. "I wanted to move to Seattle, the opposite corner of America." Financial difficulties prevented this, but the beauty of her home state inspired a change of heart, prompting an awakening. "[Through music] I realised I could love the South in a way that was intimate and personal to me, and not through the lens of what my family and what my community was forcing on me," she remembers.

An example is her single "American Teenager", a wry comment on the American Dream. Opening with a Springsteen-like guitar riff, the song discusses patriotic acts that were hailed during Cain's Southern upbringing – from going to church, to going to war – which she personally struggles with.

"I like to be nihilistic and think people aren't going to get what I'm writing. And then of course they do because they're smart, and I'm just an asshole," she says. "When that song came out, I was →

Ethel Cain wears custom Givenchy for her set at Coachella in April. The performer sold out immediately upon news of her three shows at Vivid Live.



Above: Cain in custom Givenchy. **Below**: Cain walks the runway at Miu Miu autumn/winter '23/'24.

like, this is about my struggles with patriotism and my distrust in this country and the disingenuous hope [instilled in you] that's kind of empty, and people were like, 'Yeah, I feel the same way.' I was like, okay, good to know, I'm not alone in this."

Former President Barack Obama is an unexpected fan; he included "American Teenager" on his playlist for 2022. Given the song's criticism of the US establishment, Cain sees the irony. "I highly doubt that was Obama himself," she says. "I'm sure that was just an intern who thought they were being funny."

Aside from Cain's music, her presence – tall and tattooed, radiating insouciant cool – has piqued intrigue for the fashion industry. Givenchy's Matthew M. Williams designed her red-and-white varsity look for Coachella, and she has walked twice for Miu Miu, a brand known for its unmatched ability to anoint It-girls. "I felt like I was going to fall over and start flying at the same time … it was a little weird, but I had a really good time," she recalls.

While she's getting used to travelling, Cain admits moving to a big city like Pittsburgh was a mistake, and feels better in nature, where her gritty view of Americana can take shape. "I spend most of my time alone in my truck driving around, soaking in the atmosphere of wherever I am, or I'll go home to Florida … I usually have to take my shoes off and run into the woods and be alone for a while and soak up everything that I know always inspires me."

Nonetheless, she affirms that interacting with her fans, especially those with similar upbringings, snaps her out of the echo chamber fame can create. "You're supposed to feel for everybody, but it really does hit home when it's someone from home," she says. "It's people in the South that I've met, and I get DMs from, that really remind me who I'm writing about when I tell these stories."

For Ben Marshall, curator of Vivid Live, Cain's music "perfectly captures integrity and vibrancy … her work is uncompromising but open and compelling". Noting Vivid's history of hosting acclaimed artists, from Solange in 2018 to The Cure in 2019, Marshall considers different sonic spectrums when choosing performers, as well as who might sound best in the Opera House, which celebrates its 50th anniversary this year. "There has to be a high degree of trust – in both the artist and in the machine here at the Opera House to deliver it – and a belief in their vision," he says. "When those things are there, I can focus on making sure it's realised the best way possible."

Vivid Live is just one of the festival's drawcards in 2023, which will bring art to life throughout the Harbour City. *The Dark Spectrum* installation will turn Sydney's abandoned underground tunnels into a light-filled maze, while an

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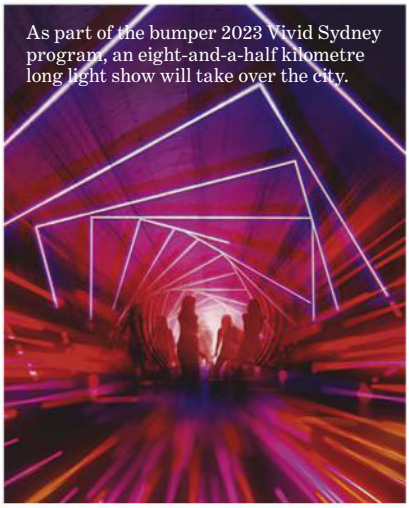


As part of the bumper 2023 Vivid Sydney program, an eight-and-a-half kilometre long light show will take over the city.

eight-and-a-half kilometre long light show – the biggest in the festival's history – will play out against the backdrop of Sydney Harbour. Vivid Food, a market-style tribute to Sydney's layered patchwork of cuisine, as well as its love of dining out, will also have its debut. All events and musical acts incorporate this year's theme, "Vivid Sydney, Naturally".

Given Cain's environment-informed approach, she's an organic fit.

"Vivid Live showcases live music as the thread that connects us to our natural and urban environments, our culture, our families, our stories and our sense of belonging," says Minervini. What the seasoned festival director, who joined Vivid in 2022 and shepherded its biggest opening night in history, loves most about her work is the scope of this city-wide celebration. "[The festival] allows me to work with a big, beautiful canvas that shouts from the rooftops how incredible the creativity in New South Wales and Australia is," says Minervini, "and shows this off to the world."

For her Sydney trip, Cain is excited to connect with audiences while producing her upcoming project, which is inspired by bleak winters in Pennsylvania: "a little dark, a little meta". She mentions that her stage set-up will be minimal, leaving audiences with only the sound of her otherworldly vocals ricocheting from the Opera House's walls.

"I'm not really even cognisant of anything happening on stage, besides the music and the people that I'm singing to and with … So I'll probably just pack up my nicest white old lady dresses, haul ass to Australia, and get down with the crowd like every other time, and hold their hands and scream the songs with them," she says with a hint of a smile. "And I'm really looking forward to it."

Vivid Sydney is on from May 26 to June 17. Go to vividsydney.com.

Come alive

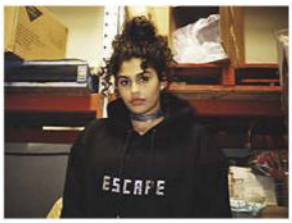
Vivid Sydney brings the city to life through its killer line-up of local musical talent, including these six artists.

A.GIRL

The future of Australian RnB is here. Meet A.GIRL; real name Hinenuiterangi Tairua, raised in Western Sydney and a rising star of the music scene since the release of her neighbourhood anthem "2142" in 2019. Her lyrics are playful, her tone confident and her sound? Made for the club. She'll play Vivid Live with underground rap artist Agung Mango at Tumbalong Park in Darling Harbour.

Jaguar Jonze

Art meets performance meets activism in *The Art Of Broken Pieces*, a one-woman show from Jaguar Jonze (Deena Lynch) at the Sydney Opera House for Vivid Live. This ambitious staging of her 2022 debut album *Bunny Mode* expands on the forceful, 11-track pop album to speak to her personal experiences as the survivor of abuse. As she sings: "You could've destroyed me, but then I got loud."



JACOTÉNE

At just 17, this powerhouse Melbourne singer was named Triple J's winner of Unearthed High in 2022. Now, barely a year later, she'll be headlining a solo performance at the Sydney Opera House during Vivid Live. It will be a chance to witness a star is born moment, which began with her Triple J Unearthed High single "I Need Therapy", a soulful ballad fuelled by a one-of-a-kind voice.

Hatchie

Also taking over Tumbalong Park is Hatchie, the indie pop darling from Brisbane who is taking the world by storm. (At home, she goes by the name Harriette Pilbeam.) Hatchie's 2022 album *Giving The World Away* was a hazy synth dream, full of heartsick love songs and a lush atmosphere. Get ready to feel all the feelings with her at Vivid Live.

Becca Hatch

The 22-year-old singer songwriter is making her Vivid Live debut this year, with no less than her very own solo show at the Sydney Opera House. Becca Hatch, a Kamilaroi-Samoan artist who hails from Western Sydney, has already netted a keen fandom courtesy of her smooth, fizzy pop sound on singles including "Blessed" and "Without You", which will have you dancing all night long.

Ziggy Ramo

Free for all at Tumbalong Park this Vivid Live is a performance by Wik and Solomon Island rapper Ziggy Ramo, who will be appearing alongside the iconic Yolngu supergroup Yothu Yindi. Between his two albums, 2020's *Black Thoughts* and 2023's *Sugar Coated Lies*, Ramo has cemented his status as an artist speaking truth to power, an icon already at the young age of 28.

Body talk

A new film starring Melissa Barrera and Paul Mescal reimagines the story of *Carmen* through dance, with the beauty of the Australian outback as its backdrop. By Hannah-Rose Yee.

From left: Oscar-nominated actor Paul Mescal takes a moment behind the camera on the Australian

Melissa Barrera works best under pressure. Which is just as well, because to nail the final set piece of *Carmen*, the directorial debut of choreographer Benjamin Millepied of *Black Swan* fame, scored with a dreamlike symphony by *Succession*'s composer Nicholas Britell and co-starring normal person Paul Mescal, she had just half an hour. Half an hour of golden syrupy light, as the sun dipped below the horizon at Broken Hill, to leap into Mescal's arms in rhythmic oblivion at the conclusion of a dance sequence that has to sell passion, longing and despair all at the same time.

"There were also flies," Barrera points out. "Lots of flies. Annoying flies that just want to get into every orifice of your face." Ah, cinema!

The Australian outback was never supposed to be the location for Millepied's reimagining of the legendary opera *Carmen*, but fate – and a global pandemic – intervened. The former director of the Paris Opera Ballet had been working on his vision for a retooled interpretation of Georges Bizet's tragic tale of lust and woe for almost a decade. Millepied's idea was to take the character of Carmen, and her qualities of fearlessness and integrity – "the fire inside of her", sums up Barrera – and bring the story into the 21st century. "Not just a woman who can't be loved or love," Millepied stresses, "which I think is what's wrong with the Bizet [version]."

The plot of Millepied's reimagining is simple but propulsive: Carmen (Barrera) is in danger. She crosses the border from Mexico to America where she encounters Aidan (Mescal), a former soldier, who spares her life. Their connection is swift and visceral. These kinds of stories live or die by the chemistry of their leads, something that Barrera and Mescal convey with a single charged glance – though it's becoming increasingly clear that Mescal has chemistry with everyone and everything – and it is fuelled not by words but through dance.

"We ended up with a film with not a lot of dialogue, and a lot of it is told in movement," Millepied says. And yet, it was crucial to the director that "somehow music and dance wouldn't take you out of it, that it felt real".

The film nearly went into production – Millepied had scouted locations in Mexico – and then the novel coronavirus rained on its parade. The world went into lockdown. We baked sourdough loaves and banana bread. Millepied relocated from Los Angeles to Sydney with his wife, Natalie Portman, and their children to prepare for Portman's role in *Thor: Love & Thunder*. A glimmer of hope danced before him. What if *Carmen* could be made in Australia? Mexico was recreated in Goulburn and Broken Hill; Sydney became LA. "It worked out very well," Millepied says. "We added a few palm trees on the street, that's about it." All told, the Millepied-Portmans lived in Sydney for a year and loved their time in Australia so much that they are returning next month for a family holiday. "My son today was like, he still wants us to move back," Millepied smiles.

Barrera first met with Millepied in 2018. ("They want a Mexican Carmen?" Barrera remembers thinking. "Hi, who else? Me!") The actor had just landed in LA from her native

"I'm literally no one and this director is really looking to me and asking

BEN KING

set of *Carmen*; the final dance sequence in *Carmen*, which was filmed at sunset in Broken Hill; stars Melissa Barrera and Mescal in scenes from the movie.

Mexico; she was yet to book her starring roles in *In The Heights* and the rebooted *Scream* franchise. "I needed a Mexican woman who could sing and dance and act and who could really embody the character," Millepied shares. "And she was all that." Barrera channelled Carmen's boldness in an early meeting when, unprompted, she offered some thoughts on the *Carmen* script, then mostly in English. "I have a very big mouth. I feel like I'm very honest and I'm very blunt about a lot of things," she begins. "They had all the characters in Mexico speaking in English. And I was like, 'that makes no sense.'" Millepied, who is French, agreed and made changes to the screenplay. "He cared a lot about my opinion and I felt heard and respected, which felt new," Barrera admits. "I'm literally no one and this director is really looking to me and asking my thoughts and taking my notes. It just was incredibly collaborative from the beginning."

Finding *Carmen*'s Aidan – a soldier like the desperate Don José of Bizet's opera; there all resemblance ends – took longer. Several actors, including Jamie Dornan, signed on and then dropped out. "I needed someone who really was a man, and not a pretty boy," explains Millepied. Someone who could marry the physicality of an ex-Marine with the fluidity and grace of dance. In *Carmen*, Mescal is those things and more: exuding strength and sensitivity with every movement. (And yes, you better believe he can dance.) "I, like the rest of the world, watched *Normal People* and fell in love with him," says Barrera. "When it was him, I was like, 'Oh, this is why it's taken so long. We were waiting for him.'"

The pair didn't meet until rehearsals began in Australia in December 2020. Trust, chemistry and camaraderie were built over daily FaceTimes while the pair were in hotel quarantine. "We would lose our shit together and panic and also just chat, because we were both going crazy," Barrera recalls.

But the real work began in the dance studio: neither Mescal nor Barrera are trained dancers. Millepied has experience in this field; he choreographed Portman in *Black Swan*. "That's just part of my skill, to make actors look really credible," he smiles. Occasionally, there's a little camera angle trickery involved, but mostly it's about building confidence in their bodies and creating an environment in which they feel truly free to move, Millepied says, praising Barrera for her "insane ability" and hard work. "Sometimes, he'd do things, and I wouldn't be able to do it," Barrera remembers. "He'd be like, 'You can do it.' And then I'd just have to. He would trust me more than I would trust myself."

There was trust between scene partners Barrera and Mescal too, bolstered by the "trial and error" of rehearsals. "We're both very gung-ho," Barrera says. "We had so much time spent in the dance room that we learned how the other moves." The best sequence of the film is a soulful ballet lit only by a full Broken Hill moon, in which Barrera and Mescal's hands never separate as they arch and spin, their connection impossible to sever. Two bodies moving as one. "You can tell an entire story with a dance," says Barrera. "And the beauty of it not being spoken is that it's universal."

Carmen *is showing as part of the Sydney Film Festival in June, and is in cinemas July 13.*

my thoughts and taking my notes. It just was incredibly collaborative"

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Dining Room in the Country (1913) by Pierre Bonnard.

IMAGE COURTESY OF MINNEAPOLIS INSTITUTE OF ART

A creative exchange

This one-of-a-kind new exhibition in Melbourne brings Bonnard, the French virtuoso of colour, together with a world-renowned architect. By Amy Campbell.

I should like to arrive in front of the young painters of the year 2000 on the wings of a butterfly." So said Pierre Bonnard, the French painter celebrated for his brilliant use of colour, in 1946. It's poignant and somewhat remarkable then, that in 2023 the artist's wish should manifest inside the National Gallery of Victoria (NGV) in a new exhibition that sees his works staged against a vivid backdrop of wallpaper and scene-setting props designed exclusively for the space by India Mahdavi.

The Iranian-French architect and designer is, like Bonnard was in his time, revered for her evocative application of pigment and texture to transform a space. You've likely come across someone Instagramming her work – such as the viral, velvety pink parlour room inside Sketch London. You can expect the same playful use of colour in the spaces she designs for NGV's Bonnard celebration.

"It could be a risk to present a painter's work in this much more 'designed' immersive environment," points out senior curator at the NGV, Dr Miranda Wallace. "And we wouldn't do this for every exhibition – it has to be sympathetic with the intentions of the artist. And with Bonnard, he decided very early on that he didn't just want to paint art within a frame. He wanted to make art that transformed the spaces that people lived in."

Against the backdrop of Mahdavi's wonderfully abstract wallpapers and carefully orchestrated rooms filled with curated props and furniture, Bonnard's vision springs to life. "Being inside and looking out … it's a genre Bonnard really made his own," says the curator. She also nods to his aversion towards his paintings appearing 'old'. "In French the word is *craquelure*, which refers to the cracking seen across old paintings. He didn't want his paintings to have any suggestion of that."

Were this forward-thinking artist still with us, he'd certainly feel proud to see his vision honoured and work presented with such contemporary flair.

Pierre Bonnard: Designed by India Mahdavi *opens at the National Gallery of Victoria on June 9.*

Adventure time

For her first major role since the trailblazing series *Fleabag*, Phoebe Waller-Bridge is joining an iconic franchise – and having the ride of her life. By Hannah-Rose Yee.

Phoebe Waller-Bridge is an excellent conversationalist. Even right after lunch on a plain old Monday, during which she's done nothing more taxing than go for a manicure (for a photoshoot tomorrow). "I've been in a writing cave for ages and I sort of crawled out of it this morning to get my nails done," she sums up, speaking at the same fizzy and voluble clip – like a maid of honour who knows she has the whole wedding hanging off her every word – that she will maintain for the entire interview. Writing for television is her happy place. "Being able to really fill the tank and to start creating again has been wonderful," she says. But it's also nice to occasionally leave the cave and step bleary-eyed into the light. "I feel like a human being," she agrees. "And you are actually the first person I've spoken to at length in a while. So anything can happen."

It's fun to talk to Waller-Bridge. Within seconds, she's already cracked a joke at both her expense and mine – "I thought you were going to say, 'I don't think you were invited'," she interjects slyly, when asked about the 2018 Sydney Festival run of the stage version of her ode to anti-heroines, *Fleabag*, in which she did not appear – and once you get her chatting, chatting, chatting it's like watching Picasso crack the paints out. She's so splendidly good-humoured, so thoroughly brilliant, it's impossible not to be charmed. The past few years – pandemic notwithstanding – have been "extraordinary," she enthuses. Waller-Bridge won a brace of Emmys for *Fleabag* and signed a US$20 million a year deal to make television for Amazon. Somewhere in the middle there, she was cast as the female lead in *Indiana Jones and the Dial of Destiny*, the fifth and final instalment – or so star Harrison Ford says – in the long running franchise full of adventure and derring-do. "I never imagined in a million years I'd get an opportunity to be in *Indiana Jones*." She pauses, a perfectly timed beat of anticipation. "I think lots of people were quite surprised," Waller-Bridge jokes, Waller-Bridge-ishly.

'Twas the night before lockdown in March 2020 and Waller-Bridge was having dinner in London with Kathleen Kennedy, president of Lucasfilm and stewardess of the *Indiana Jones* series. "It was one of those things when you just realise, 'Oh, my life might completely change. My life is changing in this conversation,'" Waller-Bridge remembers. "It all went in sort of slow motion." She left the restaurant in a daze and went home that night with, she has joked, 10 bottles of wine to read the script. She loved it. "It was almost like those 1940s rat-a-tat scripts that just go like the wind, and every other line is just an incredible witticism." But she was also, she says, deeply touched. "There's something innately moving about coming back to a character that we've known in one version of his prime, and then coming back later," she explains. It's been just over four decades since we first met the part-time archaeologist (and full-time dashing hero) Indiana Jones in *Raiders of the Lost Ark*. *Dial of Destiny* sees Indy go once more unto the breach. "We've been with this character for so many years, gone through so many

"It was one of those things when you just realise, 'Oh, my life might completely change. My life is changing in this conversation'"

adventures," Waller-Bridge says. "I was very moved by that idea … of a last adventure."

Getting older is something Waller-Bridge thinks about a lot. Or rather: "all the time, and never, at the same time". It's why *Dial of Destiny*'s decision to stare ageing right in the face resonated so keenly with her. "I still feel about 11 years old, and I certainly did on the set of *Indiana Jones*, but I really love the process of getting older," Waller-Bridge reflects. "I'm so grateful for what it affords you. Less grateful for what it affords your skin and face." Waller-Bridge turns 38 next month and she relishes every second of life experience. "I definitely feel that getting older, I feel like the value of things and people, relationships, and everything in your life suddenly comes into focus in a way that they may not have done in your mad 20s or teens."

In *Dial of Destiny*, Waller-Bridge plays Helena, Indy's goddaughter who gives him the old razzle dazzle back and drags him out on one last quest. "She's a very mercurial, mercenary-minded slippery fish," Waller-Bridge muses, with more character twists than a Christopher Nolan film. "I just loved how changeable she was and how many masks she had and how manipulative she was. It was incredibly fun to play." She also loves to deliver a good line, which might be the most Waller-Bridge thing about her. (There's nothing Waller-Bridge loves more than the thrill of having nailed a *bon mot*.) "I think she's someone who enjoys having the line and saying the line … She's pleased with herself about it." The best one? "I'm not going to give that away!" Waller-Bridge yelps.

The comedy she could handle – but the stunts were definitely something new. In *Dial of Destiny* she has to do some absolutely mad things, like fling herself from the back of one rickety rickshaw to another and tandem skydive with Ford. It all looks like the most marvellous fun. "Now listen," Waller-Bridge begins. "This is where it all comes together for me. I had no idea how much I was going to love stunts and I'm completely addicted." Hanging off the side of a cliff? Crawling through tombs? Doing "something called 'dry for wet'", where you stand on a box in your scuba gear and "do incredibly slow – the only way I can describe it is – interpretive dance to make it look like you're underwater" … fantastic!

"So often with acting it's like, you move a mug halfway through a scene and you're locked into that because you've got to do it a million times over and over and over. And you're so aware of the minutiae of what you're doing," she explains. "When you just have to throw yourself in the back of a car, there is something so freeing and thrilling about it." The producers stressed to Waller-Bridge that Helena should never be "too slick". "And I completely agreed with that, thank god," she laughs, "because that would've been funny in a different way. Because my attempts at slick always go wrong."

Waller-Bridge kept her cool in her first meeting with Ford, though. "He phoned me first, and I got a voicemail." She does her best Ford growl: "'Hello Phoebe, this is Harrison Ford'." They talked about the story, and why Ford felt it was right to come back to the character after so many years. "And that he liked *Fleabag*, which was lovely," she adds. (The image of Harrison Ford sitting down to watch *Fleabag* is just unspeakably delicious. "I know," she replies. "Tell me more about that, Harrison. How much did you relate to it? He said he totally did.") They met in earnest after a day of costume tests in director James Mangold's office. "He just opened his arms and really warmly went, 'Heeeyyy!'" she laughs. The pair sat down and "read through the script, had a laugh, and then had a whiskey – and then spent nine months pretty much doing the same thing."

Indiana Jones and the Dial of Destiny *is in cinemas on June 28.*

From top: Phoebe Waller-Bridge in *Fleabag* season 2, (2019); scenes from *Indiana Jones and the Dial of Destiny* (2023) acting alongside Harrison Ford.

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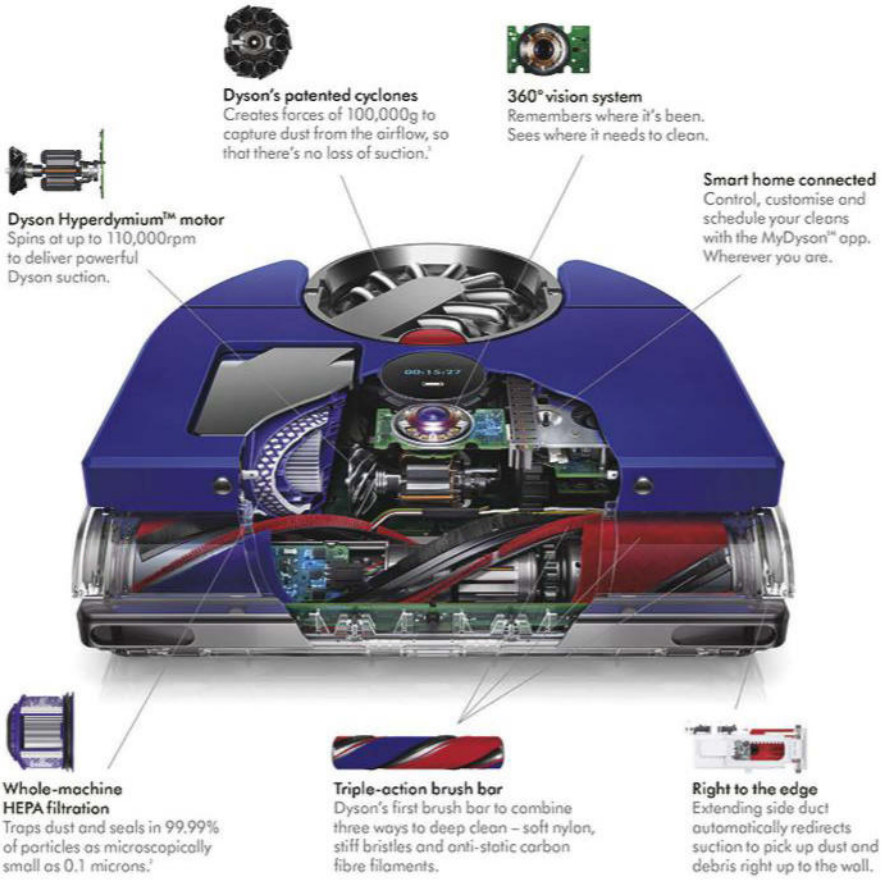
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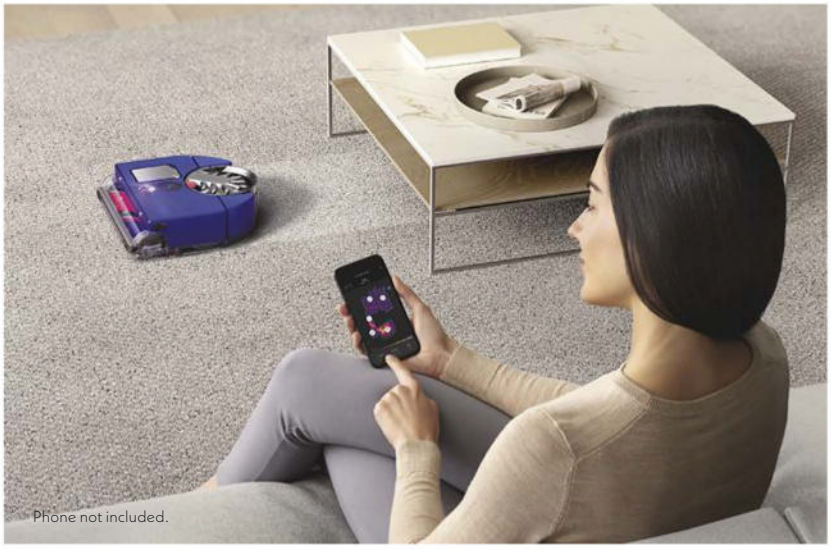
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This powerful robot vacuum employs Dyson's typically chic design aesthetic – but it's more than just a pretty face. Solving one of the biggest challenges for any robot, 360 Vis Nav™ automatically cleans edges and corners. The full-width brush bar is engineered with a wide diameter to reduce hair tangling.

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1. Suction testing based on IEC 62885-4 CL5.8 and CL5.9, loaded to bin full, in Boost mode against robot vacuums (market sales data from Jan 2022 to Dec 2022). Tested in SLG Germany in 2021. 2. Filtration tested against ASTM F3150 in Boost mode by independent third party, SGS US, in 2022. 3. Suction testing based on IEC 62885-4 CL5.8 and CL5.9, loaded to bin full, in Boost mode. Tested in SLG Germany in 2021. 4. In Quiet mode in unobstructed environment. Actual run time may vary based on power mode, floor type.

Below:
The Helen 5 is inspired by the brand's first hat design.

MAKINGS OF AN ICON

Accessory house Helen Kaminski marks its 40th anniversary by looking back on the unwavering quality, craft and sustainable practices that have garnered a loyal following.

Clockwise, from top: Helen Kaminski artisans; the Jetta hat; Helen's daughter, Anna Kaminski, with a friend behind, wearing one of the first hats made.

HELEN KAMINSKI DELIVERS PRESTIGE AND QUALITY WITH A CONSCIENCE, HOLDING VALUES OF CRAFT, INTEGRITY AND AUTHENTICITY CLOSE TO HEART

ETERNAL STYLE

Helen Kaminski works with the belief that all fashion should be designed with longevity in mind.

MATERIAL DIFFERENCE

Raffia is part of what put Helen Kaminski on the map, and the material remains the brand's cornerstone. Unlike other natural fibres, raffia is strong, durable, flexible and easy to dye. These qualities offer Helen Kaminski's artisans flexibility to explore creative forms and shapes.

CAUSE FOR CELEBRATION

Helen Kaminski's 40th-anniversary capsule collection pushes raffia to new heights with refined wide braid. From the Helen 5 (far left), inspired by the original design, to the sleek and elegant Jetta (above), each piece balances familiarity, modernity and minimalism.

FLASH OF INSPIRATION

In 1983, Helen Marie Kaminski put the final touches on her passion project, a handcrafted hat for her children. The hat's raffia weave offered style, comfort and protection from the harsh Australian sun, and it was only supposed to be a one-off. But inspired designs have a way of finding an audience. The hat caught the eye of Vogue's then-fashion editor, and by the time it was in the magazine, Helen Kaminski hats were in demand.

DEDICATION TO CRAFT

The founder's passion for craft led her to Madagascar – home of the world's finest raffia – and Sri Lanka, where the brand established handcrafting workshops for local artisans. Today, the brand remains committed to its craftspeople. 2023 will see Helen Kaminski enter an agreement with Sri Lanka's National Apprenticeship and Industrial Training Authority to certify artisans' skills with government-recognised qualifications. It takes a talented pair of hands to turn a hank of raffia into a Helen Kaminski hat. Some hats take up to three days to craft by hand, with over 18,000 seamless stitches with no visible joins or knots.

STAYING POWER

Helen Kaminski proves prestige and quality can come with a conscience. The brand is committed to sustainable materials, and places traceability and transparency at the forefront. These are values the accessory house has held since day one. As Helen Kaminski celebrates its 40th anniversary with a capsule collection combining traditional hand skills and modern designs, there's never been a better time to discover, or rediscover, this iconic brand.

HELEN KAMINSKI

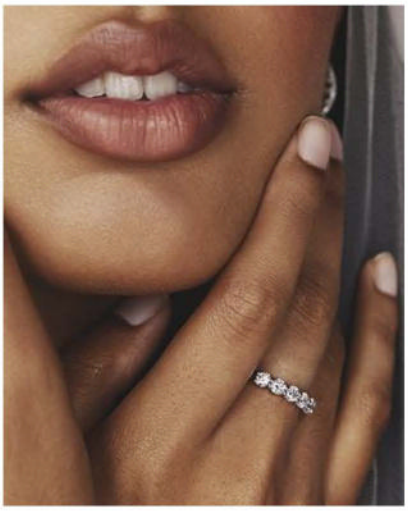
Find out more at
helenkaminski.com.au

VOGUE DIARY

Explore what's in store and worth having this month.

MASTER PIECES

Looking for a wedding band to express your individual style? Class A Jewellers has statement rings covered, and with its reputation for quality craftsmanship and personalised attention, it's the perfect place to find a piece to cherish forever. Whether you're looking to experiment with bold shapes or a pop of colour, skilled in-house jewellers work closely with clients in a calm, private setting to bring their vision to life. Book a bespoke consultation at *classa.com.au.*



BEST DRESSED

Timeless, elegant, contemporary and unique, the curated selection of Australian and international bridal designers at Sphere Bridal Gallery makes it the go-to destination for the modern bride. Expert stylists at both the Sydney and Brisbane boutiques are on hand to help brides find a gown true to their personal style, from designers such as Katherine Tash, Chosen by Kyha, Jane Hill and J. Andreatta. Book an appointment at *spherebridalgallery.com.*

A FINE DROP

Pure sophistication is an appropriate description for Mikimoto's delicate 18-karat white gold earrings set with White South Sea cultured pearls and diamonds. Part of the brand's Morning Dew Collection, the exquisite drops are designed to mimic the subtle glimmer of nature's dewdrops, and catching the light with their lustre, they're the ideal accessory for your special day. Explore the range at *kennedy.com.au.*

SOFT TOUCH

Dress it up, dress it down, the Pré-Saint-Didier crossbody bag is super versatile, soft, and stylish enough for a honeymoon jaunt. Crafted in full grain leather and with two generous sections that can fit an iPad mini, it's the ideal bag to accompany you every day. The removable crossbody strap and wristlet allow you to change up the look to suit – sling it over your body for hands-free ease when running about town, then transform it to a statement clutch for a night out. See the range at *wandererstravelco.com.*

Sing it loud

ROBBIE FIMMANO
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Rita Ora wears a FERRAGAMO dress, P.O.A. MAISON CLOSE briefs, $95. CARTIER earrings, $7,700, and necklace, P.O.A. Taika Waititi wears a JIL SANDER sweater and pants, both P.O.A.

Praise you

They fell in love in Sydney, so it's fitting to shoot Rita Ora and Taika Waititi for their first cover together against the backdrop of our glittering harbour. On the eve of Ora's first album in five years, entertainment's new power couple open up to Jessica Montague about their life together as best friends and now, creative collaborators.

The day Rita Ora and Taika Waititi were due to shoot for *Vogue* Australia, all weather forecasts reported rain. Not just any rain, either. An unpredictable torrential downpour; a rain bomb, even. And yet, by some sheer meteorological miracle, for the most part the sun shone brightly across Sydney's eastern suburbs before the heavens opened up mere moments after wrapping.

It was not just fortuitous but fitting that the weather gods played nice for Ora and Waititi's first shoot together. The two, who wed last year and recently stunned on the red carpet at the Met Gala in matching Atelier Prabal Gurung, are all warmth and laughter – nonstop banter, jokes and good times – their joint positivity attracting the best in everyone and every situation wherever they go. ("Rita's such a pro at knowing her angles," jokes Waititi. "She's got a lot more poses than I have. I've got about four poses and three expressions.")

The Kosovo-born British singer, 32, and award-winning Kiwi writer and director, 47, enjoyed a years-long friendship after being introduced by Robert Pattinson at a barbecue Waititi was hosting in LA. But it was a matter of right place (Sydney), right time (2021) when they finally got together. Ora was here shooting her first season as a judge on *The Voice*; Waititi was in town directing *Thor: Love & Thunder* at Fox Studios.

Two years on, the husband and wife are having a major full-circle moment and not just because they're being photographed in the city that was their romantic backdrop. Next month marks the release of Ora's third studio album, *You & I*, which threads together the narrative of their love story, track by track. It emerged from a period of intense concentrated change for the singer, who has garnered more than 10 billion streams and holds the record for the most top 10 singles by a British female artist at 13 and counting. Not only did Ora hit her 30s with a big new love in her life, but also a new record deal with BMG that gives her ownership of all her master recordings. She's taken artistic control like never before. →

Styled by Christine Centenera and Kaila Matthews. Photographed by Robbie Fimmano.

Taika wears an OUR LEGACY shirt, $370. BOTTEGA VENETA pants, $1,570. CARTIER necklace, $13,400. His own ring, worn throughout. Rita wears a JIL SANDER dress, P.O.A. All prices approximate; details at Vogue.com.au/WTB.

Rita wears a GUCCI shirt, $1,800. DUNDAS shorts, P.O.A. BULGARI earrings, $12,600, bracelet, P.O.A., and ring, $10,550. Taika wears a BALENCIAGA jacket, $5,050, and pants, $3,050. CARTIER necklace, $13,400. ROLEX watch, P.O.A. His own earring, worn throughout.

ROBBIE FIMMANO

So, naturally, the new record is bold. Ora cracks open her heart in her songwriting about those first flourishes of love and vulnerability, but it's brimming with fizzy, dancy, upbeat pop anthems anchored by the unmistakable power of her voice. While deeply personal, it's celebratory, high-spirited and fun with a capital F.

The first single "You Only Love Me" was released in late January with a tongue-in-cheek, candy-coloured wedding-themed music video with cameos from Sharon Stone, Lindsay Lohan and Kristen Stewart. The second, "Praising You", features Fatboy Slim (aka Norman Cook) and samples his iconic 1998 dance track "Praise You". Cook appears in the video clip as the judge at an open audition of amateur dancers, with Ora leading her mates through a haphazard routine.

The "Praising You" clip proved Ora and new husband Waititi, who won an Academy Award for the screenplay of his film *Jojo Rabbit* in 2020 and directed the viral Belvedere campaign starring an all-dancing Daniel Craig, are a creative force in the making. Shot on film, it pays homage to Cook's original Spike Jonze-directed video, but also references *Fame* and the opening sequence of Bob Fosse's *All That Jazz*. It culminates in a massive Studio 54-esque dance extravaganza with Ora as its unlikely star.

This music video collaboration comes as Waititi is about to release another feel-good project: *Next Goal Wins*, a sports comedy-drama based on a coach trying to turn the American-Samoan soccer team (considered the worst in the world) into World Cup qualifiers.

Life is good in the Ora-Waititi world. And after being approached many times to be photographed together, the time finally felt right, they say, to share their love story with the world. "It's a romantic way to be on something together for the first time," says Waititi. "It's okay to be a little bit earnest – this is us, and our relationship, and we're looking good, and it's such a new thing for me and I just loved it." Ora admits she was nervous on set. "It's such a personal moment with someone I obviously really care about," she says. "These pictures, in my opinion, are going to last a long time. I wanted to capture the authenticity of us as friends and partners … Capture a moment in time."

VOGUE AUSTRALIA: How did it feel to come back to Sydney and do this shoot knowing it's the place of your great love story?

TAIKA WAITITI: "We were here last December when Rita did *The Voice* for the second time. We've both got a lot of friends here and everything sort of falls back into place easily. But then to come back and do this, it felt safe and like it was in good hands, especially being something that was within our control together."

RITA ORA: "It does kind of close the story, it's a really romantic way to do something for the first time together [and] a safe environment to just be ourselves."

VA: The shoot day was filled with so much laughter. You two are obviously madly in love, but you're also having a great time with life right now. Is that a fair assessment?

TW: "I think so, yeah. I've done a lot of things with other people that I've never been in a relationship with that feel very stiff, and the energy is not really there. So to do something with my best friend, it's just more relaxing for us. We're more at ease with each other and we can joke around and then we can also get serious when it needs to be."

RO: "I actually feel like I've become funnier. Because I thought I was already funny, I was the funny girl in my crew. And now we're together, I have to constantly remind people that I am also a really funny person because now there's two of us."

TW: "We have a thing where we both kind of steal each other's jokes. You know, I'm from New Zealand. And we're a little underplayed. So I say my jokes and it's in a very subtle, underhanded manner. If you miss it, you miss it. And if people miss it, Rita takes the joke and says it again."

RO: "Louder!"

TW: "Seconds later and everyone says, 'Oh Rita!' and she just steals my jokes. What's yours is mine and what's mine is yours."

RO: "We've been friends for so long. Not a lot's changed."

TW: "That's a big, big part of what works is that we were friends for three years before we decided to ruin it."

VA: Let's use that as a springboard to talk about "Praising You", the second single from Rita's new album.

TW: "Our latest collaboration!"

VA: You directed the video. It's very tongue-in-cheek. What's the backstory there with how, Taika, you came to direct it – and also the inspiration?

TW: "I decided to take this year to follow Rita around, like she's got the album coming out, she's doing a lot of things …"

RO: "That's not true!"

TW: "No, it is! I just want to hang out with Rita and because she's so busy this year, I'm going to have to just tag along. We were in Atlanta and she was filming a film. It was so cool to be the tag-along. We were sitting there and she was like, 'I'm gonna make this video'. She had these ideas of what she wanted. 'I want something that feels like this amateur dance group, we don't know what we're doing, and it ties in with the original "Praise You" video. And I was like, oh wow, this reminds me of *All That Jazz*, the audition scene. It just fell into place."

RO: "It just flowed. That's really cool as well, creatively I love to pick Taika's brain. I respect and admire what he does and I do really trust his opinion. I wanted to see if we had to collaborate for the first time, how can we make each other better? That's a great healthy standpoint for two individuals in a relationship."

TW: "Man, we're like specimens when it comes to collaborating, just so good. There were no problems, it was almost like we knew what each other was going to say. It was easy, like, 'We should do this, we should do this', and Rita was like, 'Nah, like this', and it was even better. I've known other couples who've worked together and hated it. It's kind of this thing when you're both doing things within your comfort zone and [you're worried] she's not going to want to be told what to do, I'm not going to be told what to do, but it was just really easy with us."

RO: "Apart from when my eyelash fell off and I was like, 'I need to fix this', and he's like, 'We're losing light!'" (laughs)

VA: The practicalities of filming step in …

RO: "I think colliding with Taika in life and things like that, kind of resparked my inspiration to get really creative as a songwriter, because I kind of had a block for a while. So this collaboration felt like a must in my opinion, because, you know, my inspirations for my record had a lot to do with our conversations and our experiences, and also what conversations [I had with] my friends and my family. Growing up in the past five years, and getting married, a lot happened."

TW: "From when we got together – a bit over two years – especially in that concentrated period of time of about nine to 12 months, there was just, week after week a new song, sometimes three songs a day. There are so many songs that aren't on the album. I got a firsthand look at that stuff. I got to see her when she came home and would say, 'Come out to the car' and I'd sit in the car while she played a new track, we'd blast it." →

ROBBIE FIMMANO

Rita wears a DOLCE & GABBANA dress, briefs and shoes, all P.O.A. TIFFANY & CO. ear cuffs, $23,700, and rings, $3,350, and $7,200. Taika wears a DOLCE & GABBANA singlet and pants, both P.O.A. CARTIER necklace, $13,400. ROLEX watch, P.O.A.

Rita wears a CHRISTIAN DIOR top, $1,450, skirt, $3,200, and necklaces, at top, $1,800, and $3,700. CARTIER ring, $9,000.

Rita wears a MARNI top, $745, and skirt, $3,295. TIFFANY & CO. rings, $3,350, $7,200, and $1,850. Taika wears a BOTTEGA VENETA top, $3,130, and jeans, $1,240. CARTIER necklace, $13,400. BULGARI ring, $12,600.

ROBBIE FIMMANO

ROBBIE FIMMANO

Rita wears a DION LEE dress, $1,690. CARTIER earrings, P.O.A., necklace, and ring, all P.O.A. HERMÈS shoes, $1,395. Taika wears an AMIRI jacket, $2,400, and pants, $1,645. DOLCE & GABBANA singlet, $250. CARTIER necklace, $13,400. HERMÈS shoes, $1,395.

VA: The album is literally called *You & I*. Tell me about that songwriting process?
RO: "I was journalling over the past two years. I didn't really think anything of it. And I was just writing down how I was feeling; I think journalling is really, really good for your mental health. And I felt like I was just getting things off my chest, and those concepts became songs, and then the songs became an album. It was that organic. During that process, my relationship with Taika was one of the biggest inspirations for the record, but I was also going in on my new friendships with people and understanding other people's relationships and really just coming to terms with human interaction again, weirdly. I know that sounds odd to say, but that was a big part of my inspiration. And then, you know … I do love love. I've always been inspired by love. I love romantic novels, I love romantic movies, rom coms. All my music had that undertone of love and hopefulness."
TW: "Ask me my favourite song … Mine's 'Notting Hill'".
RO: "For real? Not 'You & I'?"
TW: "'Notting Hill'. Because it's nostalgic, a beautiful ballad, and it's like a call [back] to times gone by. I'm very nostalgic about me and my friends and us growing up, and being young in life. That feeling that you have when your life is ahead of you, but you just go to the pub? All this opportunity and potential ahead of you and the most important thing is just hanging out with your friends, just fucking around and doing nothing."
RO: "That was the easiest song to write because I was just honestly talking about how I felt when I was 17. This was the best experience I've ever had writing an album – owning my masters, changing that deal, being able to make music with someone, honing down in LA and just doing that every day – it was honestly like therapy. After my second album in 2018 I was like, 'I don't know if I can make another record. This is stressful. I am stressed.' And then I found this new deal and they were like, we'll sign you and whenever you are ready, you can go. And that's when I moved to Australia, did *The Voice* for the first time, I met Taika, and everything just kind of started to make sense. Maybe I've just made space, maybe I've emptied out the stuff and brought in the new stuff and it really started to feel that way. Now, it's out of my control, but I'm just so proud of it for so many reasons."
VA: And Taika, what was it like hearing these songs for the first time, knowing that Rita is talking about you in them?
RO: [laughs] "You loved it!"
TW: "I'm a Leo. Everything in the world revolves around me. I basically go through life thinking I am living in *The Truman Show* and everything is orchestrated for my entertainment. So it makes perfect sense in some ways, that eventually someone will write a song about me. No, I was really honoured. For me it was not at all confronting in any way that I felt uncomfortable, it was just humbling; it was very touching. I've never written about someone I've been with. That would be insane to write a movie about someone you're with, absolutely nuts. An album, sure."
RO: "It's also not super specific … I made sure it was enough for people to relate it to whatever their situation is. Because I do believe in self-love and having the ability to find a way to love yourself and not to depend on anyone to give you that. But it's not just about a relationship, it's about having the ability to love. That was the overall concept of this record, but Taika was the reason behind me getting there."
TW: "There are some very specific Taika lyrics in there, actually, that no one else will know."
RO: [laughs]
TW: "That only I will know [that] are about me, but that we share."
RO: "It's true!"
TW: "Tiny little things that have happened that only I will know, and that I'm going to keep to myself, that I love, just my tiny little thing that I get to keep."
VA: Rita, you've got an inherent strength and you've really come into your own in the past few years. Taika, what is it like being married to someone like that?
TW: "Infuriating."
VA: What is it you most admire about Rita?
TW: "Really inspiring. I've worked for 20 years without a holiday. For me it's inspiring to see someone who is working and motivated, who reflects a lot of how I feel about work and my place in the industry and is very open and honest about things that she's been through with being an artist. It's helped me open up about it, too, because I'm like, oh man, I've gotta remain invincible and I can't break. I've got all these expectations from New Zealand and my community in New Zealand and what I'm doing. And suddenly realising that it's okay to be a little bit more vulnerable around your work, and that your work can actually get better around that. That's the big thing I've taken away from being in Rita's presence. You are very inspiring to me in terms of your work ethic – I thought I was a hard worker and then I see what you do and I'm like, Jesus, this makes me want to give up."
VA: Let's talk about *Next Goal Wins*, your latest film release. You were telling everyone at the shoot it's really feel-good.
TW: "I want people to feel a bit more uplifted when they leave one of my films. And my films, in general, I would say, try to celebrate life and the fact that we're only here for about 80 years – try to enjoy it. There's not a bad thing that happens to anyone in this movie, which is so rare right now. You think about all the movies that came out last year, they're just so depressing. I just don't have any time for that kind of sadness in my life right now."
VA: So is married life treating you guys well even though your schedules are jam-packed?
RO: "Yeah, you know, it's about sacrificing certain things and making time for one another, especially when there's two busy people in the relationship. And just coming to terms with, and respecting, each other's craft and space. If you really care about someone you will figure it out."
TW: "Also, make sure you spend time together. It's very easy when people get together, especially when they're both very successful and very busy, to get caught up in what you're doing and thinking your thing is more important than anything else in the world – it's not. You should make that time to just hang out together. Even just doing nothing together. That's the thing about marriage, about relationships, it's about finding that person that you want to hang out [with] and making sure you actually do that."
VA: How does it feel to have each other in your corner?
RO: "It feels safe, that's what I like. And that's my favourite word. I think in life you just want to feel comfortable and you want to feel safe with what it is that you're doing, and you have someone that uplifts you and makes you the best version of yourself. That is all you can ask for. It feels calm, it feels safe, and it feels great."
TW: "I would agree with all of that. Selfishly, I've got a Kosovan in my corner. And you do not fuck with these people. I've got a little gangster having my back, which is really cool for me. Honestly, for me, it's having my best friend who's always got my back and, as someone I care about, not doing anything else other than just hanging out with that person."
You & I *is released July 14;* Next Goal Wins *is in cinemas January 1.*

ROBBIE FIMMANO

Rita wears an ALAÏA dress and shoes, both P.O.A. Taika wears a GIORGIO ARMANI tuxedo, $5,250, shirt, $820, and bow tie, $250. ROLEX watch, P.O.A. HERMÈS shoes, $1,815.

Opposite page: Rita wears a HERMÈS jacket, $19,705. CARTIER necklace, $1,460, and ring, $1,970. WOLFORD tights, $50. Taika wears a HERMÈS jacket, $25,205. **This page**: KNWLS corset, $2,290, bra, $510, and briefs, $2,245. BULGARI earrings, $12,600, bracelet, P.O.A., and ring, $2,750.

ROBBIE FIMMANO

Taika wears a FACTOR'S shirt, $475. BOTTEGA VENETA pants, $1,570. CARTIER necklace, $13,400, and bracelets, $6,000, and $5,600. Rita wears a VALENTINO dress, P.O.A. CARTIER necklace, $1,460.

ROBBIE FIMMANO.

This page: KENZO jacket and pants, both P.O.A. CARTIER necklace, $13,400, and bracelets, $6,000, and $5,600. HERMÈS shoes, $1,395. **Opposite page**: Rita wears a MIU MIU top, $1,330, and briefs, $1,270. KNWLS hat, $325. BULGARI rings, on right hand, $24,700, and on left hand, $2,880. Taika wears a HERON PRESTON singlet, $220. KNWLS hat, $325. CARTIER necklace, $13,400, and bracelets, $6,000, and $5,600. ROLEX watch, P.O.A.

Hair: Sophie Roberts
Make-up: Lochie Stonehouse
Manicure: Jade Pham, Celeste Gubb
Set design: Sophie Fletcher
Tailor: Weave
Shot on location at The Hermitage
Special thanks to Justin Hemmes

ROBBIE FIMMANO

I & you

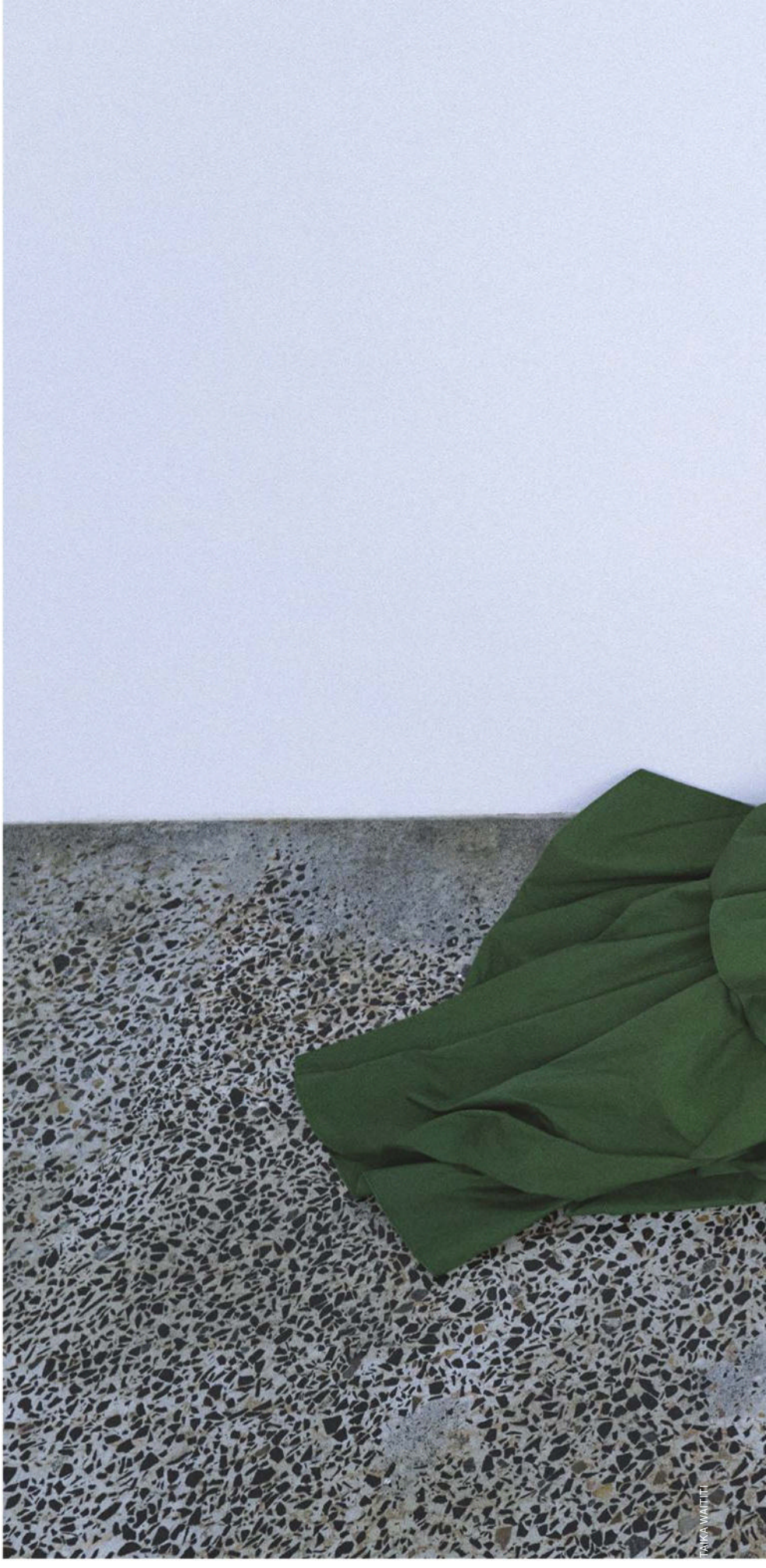
Creativity flows between Rita Ora and her husband Taika Waititi as he photographs her fearless and undone, in maxed-out volume and shapes brave and bold. Loving out loud.

Styled by Christine Centenera. Photographed by Taika Waititi.

Rita Ora wears a KENZO top, skirt, gloves and headpiece, all P.O.A. MARC JACOBS shoes, $3,940, worn throughout. All prices approximate; details at Vogue.com.au/WTB.

Opposite page: MARC JACOBS jacket, P.O.A., and skirt, $5,735. CHRISTOPHER ESBER top, $545.
This page: CHANEL jacket, $8,330, skirt, $9,000, and belt, $26,600, from the Chanel boutiques.

TAIKA WAITITI



VIVIENNE WESTWOOD corset, $1,880.
ERDEM skirt, P.O.A. BULGARI earrings, $12,600.

Opposite page: BALENCIAGA jacket, $2,050, and skirt, $2,850. On right hand: TIFFANY & CO. bracelet, P.O.A., and rings, $3,350, $7,200, and $1,850. On left hand: Tiffany & Co. bracelet, $36,800, and bangles, $22,400, $11,000, and $7,700.
This page: ALEXANDER McQUEEN dress, P.O.A. On right hand: Tiffany & Co. bracelet, P.O.A., and rings, $3,350, $7,200, and $1,850. On left hand: TIFFANY & CO. bracelet, $36,800, and bangles, $22,400, $11,000, and $7,700.

TAIKA WAITITI

This page: A.W.A.K.E MODE jacket and pants, both P.O.A. CARTIER necklaces, $1,460, and $13,400, and rings, on right hand, $5,950, and on left hand, $3,100, and $9,000.
Opposite page: RICK OWENS coat, $6,845, and jumpsuit, $5,320. CARTIER, ring, $5,950.

Hair: Michael Beel. Make-up: Lochie Stonehouse.
Lighting: Diego Lorenzo Jose. Tailor: Weave.

TAIKA WAITITI

Light the way

Fulfilling a long-held dream to bring a fashion pilgrimage to India, Dior's creative director Maria Grazia Chiuri set the stage in Mumbai for a monumental statement that beauty and craft are languages without borders. By Alice Birrell.

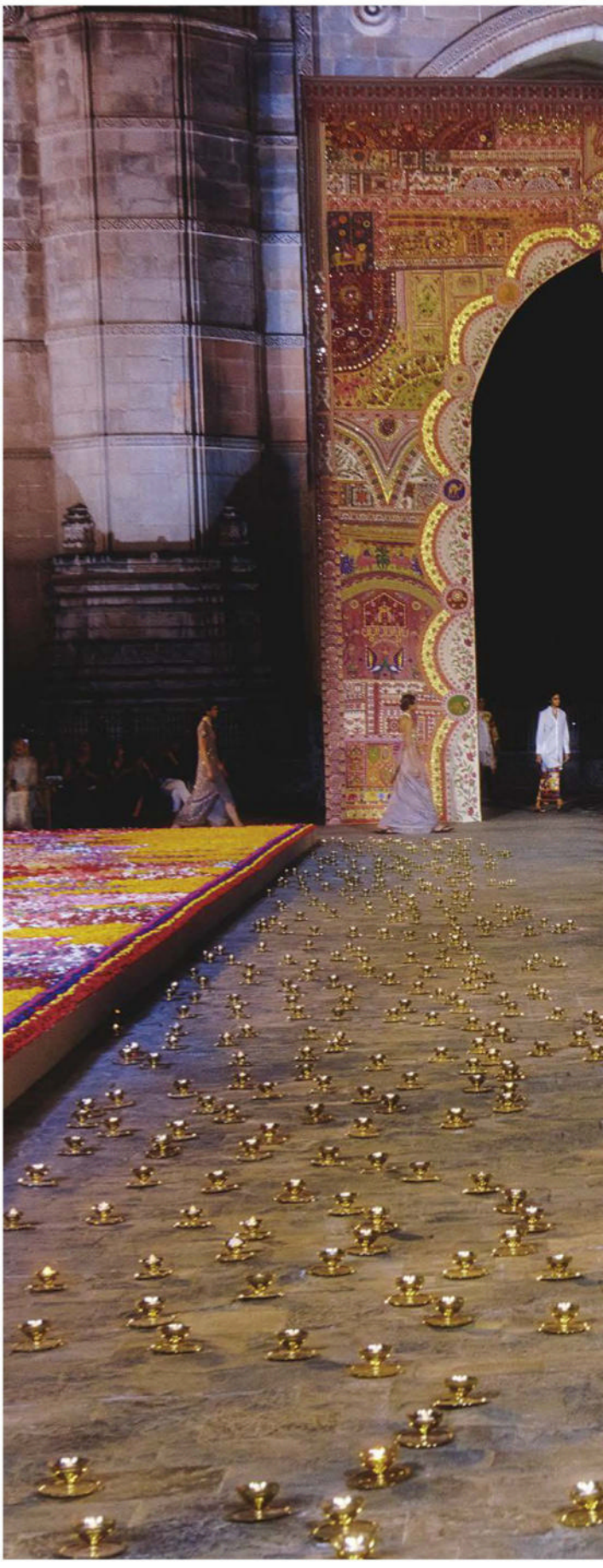
Kalpavriksha. Tree of life. It is a motif in cultures around the world, from Buddhism and cosmology, to Hinduism and symbolises the interconnectedness of all living things. Today it is rendered in an eggshell-white micro-crochet panel at Chanakya's atelier, suspended from a wall in its downtown workshop in Mumbai. Casting a honeycomb of light through its filigree openwork, it is like an exquisite web spun from cotton. Nearby, workers from the atelier, known as some of the foremost textile and embroidery artisans in India, are in meditative states doubled over their respective works. They're demonstrating a handful of the 300-plus handcrafts that Chanakya holds expertise in. There is micro-beading and appliqué, *zardozi*, a kind of metal bullion stitch, *zari*, an embroidery that traditionally uses real gold or silver for brocade applied to saris, and *kantha* or traditional quilting.

Like the idea of the tree, the crafts they practice connect them to something larger, a notion Dior creative director Maria Grazia Chiuri couldn't stop thinking about as she formulated what we are here in India to see: Dior's pre-fall '23 collection, staged at the colossal Gateway of India monument. "Throughout history, textile was so important for different communities to have a dialogue between them," she says. It was an idea that grew as she read *Threads of Life* by Clare Hunter, who she met and whose ideas on craft as a culturally agnostic tradition and universal mode of expression stayed with her. "It's an important reference in my work because sometimes in fashion, we forget."

Taking Dior to Mumbai, the French fashion house is the first ever to execute something of this scale and size in the country, inviting more than 800 attendees to gather for the occasion. In part, it is timed with the luxury market's growth in India. Bain & Company forecasts the domestic luxury market to reach USD$200 billion by 2030, from USD$5.9 billion in 2022. It's also spurred by a very personal desire of Chiuri's to pull back the curtain on the array of hands who input their painstaking work into Dior's collections. Not many know – given the emphasis on *petite mains* in French ateliers, who still carry out important work on collections – that India has long left its hand on the foremost European creations. It's a cultural merging that's hitherto been obscured in mainstream fashion narratives.

The show is a culmination of more than three decades of work, beginning when Chiuri met Karishma Swali, creative director of Chanakya International, who is also daughter of founder Vinod Shah. "Maria Grazia was actually here on a personal trip with her family. And we shared this idea of the importance of institutionalising craft," she says of meeting Chiuri in India in 1992. "Because traditionally in India it's done generationally from father to son."

"We were discussing it over lunch and Maria Grazia very correctly pointed out that in all her trips to India, she'd always noticed men in our ateliers and she said, 'Why don't we dedicate the school to women because they've not had this opportunity for creative expression.'" →



Christian Dior pre-fall '23 show held at the Gateway of India monument in Mumbai, India.

THOMAS CHÊNÉ

Above: Dior creative director Maria Grazia Chiuri, and Chanakya creative and managing director Karishma Swali (right). **Right**: Looks for pre-fall '23;

The school became Chanakya School, the thriving real-life fruits of that conversation realised in 2016. Not for profit, it trains women in craft who oftentimes come from underprivileged backgrounds and provides a clear pathway to economic empowerment. Inside the walls, some lined with a litany of art tomes spanning classical and Islamic, to palaeolithic and Japanese art, students also learn life skills. Financial literacy, support via childcare and health insurance is provided, the goal being self-determination on top of artisanal skill. "I really believe that creativity can help a lot of women to believe more in themselves," says Swali.

One morning before the show, women dressed in white overcoats are poised over workspaces in brightly lit, airy classrooms. A hushed air of focus has descended for the morning's work. All ages are represented here: one of the older students is 61. Some have heard about the school via word of mouth, many have never earned their own income.

They begin with basic stitches learned over six months, working through increasingly complex techniques, from beading and cord work to appliqué during an 18-month process. The final stage is spent under the tutelage of a master artisan, still predominantly male as the school's long-term impacts will take time, before completion under supervision. These are breathtaking oversized panels of colour, texture and intricacy, depicting scenes taken from artworks. Fiery sunsets become brushstrokes rendered in thread, minute roses are executed in tightly coiled fabric, as small as tiny pearls.

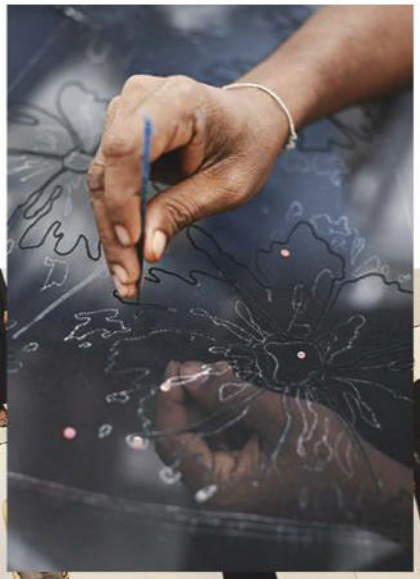
The students work in church-like silence – there is no music or headphones and little is spoken – but there is much exchange going on, a dialogue in thread as knowledge is transferred in communion with the past: of traditions of craft, and trailblazing women. "Part of our curriculum is taught through historic women icons and how they, in spite of their circumstances, were able to lead the way for others," says Swali. Learning about women architects, artists and royalty – from Frida Kahlo, to 18th-century Indian queen Ahilyabai Holkar – Swali hopes students recognise strong female qualities within themselves.

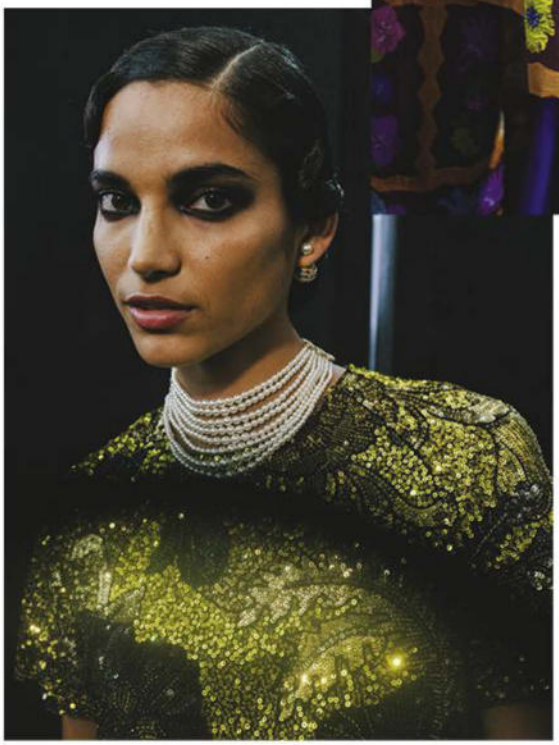
One of the first things they learn is their place in a time-honoured chain of artisans. It's why, Swali explains, they work with visible dedication and respect. "They're part of a circle that stands for certain values. Very early on it's clear that this is a shared dialogue and automatically your level of responsibility is higher."

For Chiuri, it's in perfect accord with her long-term purpose at Dior. When she sent the now famous T-shirt carrying Nigerian author Chimamanda Ngozi Adichie's words "We Should All Be Feminists" down the runway for her debut collection at Dior in 2017, some thought it was a gimmick. She has since proved her crusade to platform women isn't. It's well known she uses only female photographers, evoking the words of feminist art critics on clothing, and works in tandem with major female names in art, from Judy Chicago to Mickalene Thomas and Eva Jospin, to bring her sets to life.

Lesser known, is that the work of Chanakya was there on her first runway, gliding under the radar in the form of a silver princess dress. A full-circle skirt with corset bodice, the dress is made of a metallic thread so densely embroidered, it is a self-standing structure. The threads are done in free air so don't →

SAHIBA CHAWDHARY, DOLLY DEVI, BRIGITTE LACOMBE, ANTONIO MARTINELLI, PRERNA NAINWAL

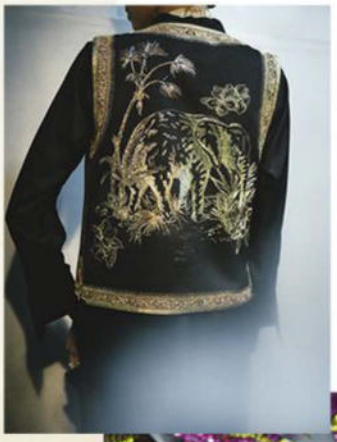


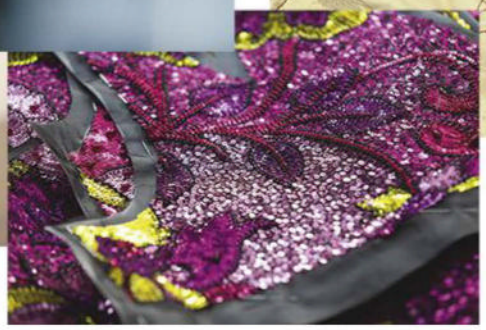


Top left: A sequinned look in progress using *aari* embroidery that dates to the 12th century. **Above and left**: Appliqué and sequinned looks backstage. **Below**: Maria Grazia Chiuri visits students at the Chanakya School with Karishma Swali.

A version of 'toile de Jouy' a European fabric of which earlier versions borrowed from Indian cotton dyeing techniques, reimagined for Dior pre-fall '23.

Above: *Zardozi*, or metallic embroidery.
Below: A Dior jacket richly embellished with couching, a type of embroidery, by Chanakya.





Completed sequin panels using *aari* embroidery.

A traditional *kantha* quilt being created at Chanakya.

need a base, an astounding technique called *jal*, meaning mesh.

Putting this kind of craftsmanship on the highest stage is a feminist pursuit for Chiuri. "For a long time, the idea of fashion was more a performing art in some ways and [it was common] not to speak about the craft and what is behind [the clothes]," she says. "Mr. Dior was more concentrated on the patronage, the silhouette, the construction, the shape – less about the processes," she says of founder Christian Dior and the time of the label's explosive growth in post-war France. His revolutionary 1947 New Look silhouette used vast, post-austerity amounts of yardage to create the feminine curves based on the designer's Belle Epoque-era childhood. The rest – embroidery, textile crafts – were secondary decoration, little more than finishing touches, hence women's domain. "Textiles were closer with this idea of feminine, in Italy, in Europe … like in India, and also domestic."

The night of the Dior pre-fall '23 show, an array of the techniques we've been shown arrange themselves in a considered constellation. Observers appreciate every detail, having seen the faces at work who are also watching at Chiuri's invitation. At the edge of the Arabian sea, in the soupy night air, models showcase 99 looks underneath the Gateway of India to the thrumming of strings and roll of tabla drums.

Madras checks in electric palettes of rich emerald, marigold and pink, hand-spun in the southern Indian state of Tamil Nadu, parade next to gold couching embroidery burnishing the back of an elegant cropped black jacket. Mirrors embedded in embroidery, or *shisha*, cover abbreviated shift dresses, a technique no single culture lays claim to, but universally made to ward off evil. Searing Rani pink – an Indian colour of celebration – is one of a suite of colours also made to nod to former Dior creative director Marc Bohan's 1960s ouvre.

The collection pulsates with the primordial but is contained within elegant modern forms, crisp boxy silhouettes that borrow from kurta, sari and the ease and elegance of column silhouettes in loose trousers, tunics and shirting with Nehru collars. It's a respectful interpretation of traditional shapes and a modern global proposition of luxury.

When asked why she thinks she's one of the first to elevate Indian skill on such a stage (though fashion houses have held shows in India before, with Yves Saint Laurent in 1989 and Christian Dior himself in Mumbai and Delhi in 1962, each smaller affairs), Chiuri traces back to 1970s Rome. "When I was 20 years old, the initial companies were family companies, especially in Italy." She cites preoccupations of preceding eras – the fashion-designer-as-celebrity 1980s, the minimalist 1990s so rooted in European and Japanese aesthetics, and brand identities tied up in their country of provenance – preventing

Above, from left: Chanakya artisans at work on the *toran* used for the show; sari textile being made in Tamil Nadu, and right, on the runway.

Left: The *toran*, over the Gateway of India, created by the women of Chanakya for Dior.

a wider purview. "The idea to promote 'made in Italy', 'made in France', 'made in USA …'"

Globalisation is only now breaking down some of these old hierarchies. "I don't think there was a conscious awareness of this importance of being able to talk about collective creativity," says Swali. Today Chiuri's Dior is made by the collective – in France or India. "We are like one creative studio," she says. "People think that when you are a designer you do a sketch, you realise it, but it's not true. This is a little part of our job. There is a big community that support you and input their creativity in your idea and we build [it] together."

Today's creative exchange across continents and cultures is the latest in a line of projects embarked on by Chiuri at Dior: there's been Morocco, Spain, and next up, Mexico for Dior's resort show. Each project was undertaken with a feeling that her experiences alone weren't enough to create a truly global house. She recalls arriving at Dior and not so much being daunted by leading a historic fashion house, but doing right by women everywhere. "I felt immediately responsible to be in charge of the company where the idea was to represent an idea of femininity. I was scared because I don't think that my background is enough," she says. "I am an Italian and born in Rome. My education is very close with the West culture, Europe's culture."

Chiuri's global mindset was galvanised during the pandemic, when smaller workshops and ateliers practising ancient techniques risked closure and knowledge lost forever. "I was shocked during covid. We were the only ones that tried to work and [to make a show] with Dior," she recalls. "Probably I am more sensitive to this because I saw how many skills we lost in Italy. Because we are not to forget that Italy in some way is not so different from India. Each region is different," she says referring to the multitudinous Italian crafts.

"I think without patronisation of a skill from a house like Dior … we do run a risk," says Swali. Chiuri considers her legacy at Dior. "I'm now 59. I've worked in this industry for a long time. I want to work on this project and this connection because I think it's important for the new generation," she reflects. "They lost the sense of what this means to work in fashion."

Swali remembers the creation of the colossal *toran*, a traditional doorway hanging for welcoming guests, for the show, made entirely by Chanakya. The women chose which craft to use. "The level of excitement to welcome someone and also to represent who they were was incredible. They knew the symbolism and what it stood for and why it should be a certain way." The night it was put up, Swali asked the women how they felt. "They were looking up at it and said, *'Jai hind'*, translated roughly, it is 'an ode to the country'. So suddenly they were cultural ambassadors of the country and they were representing an artisanal legacy," she says. "The embroidery is a language," Chiuri adds. "They can use their voice." ■

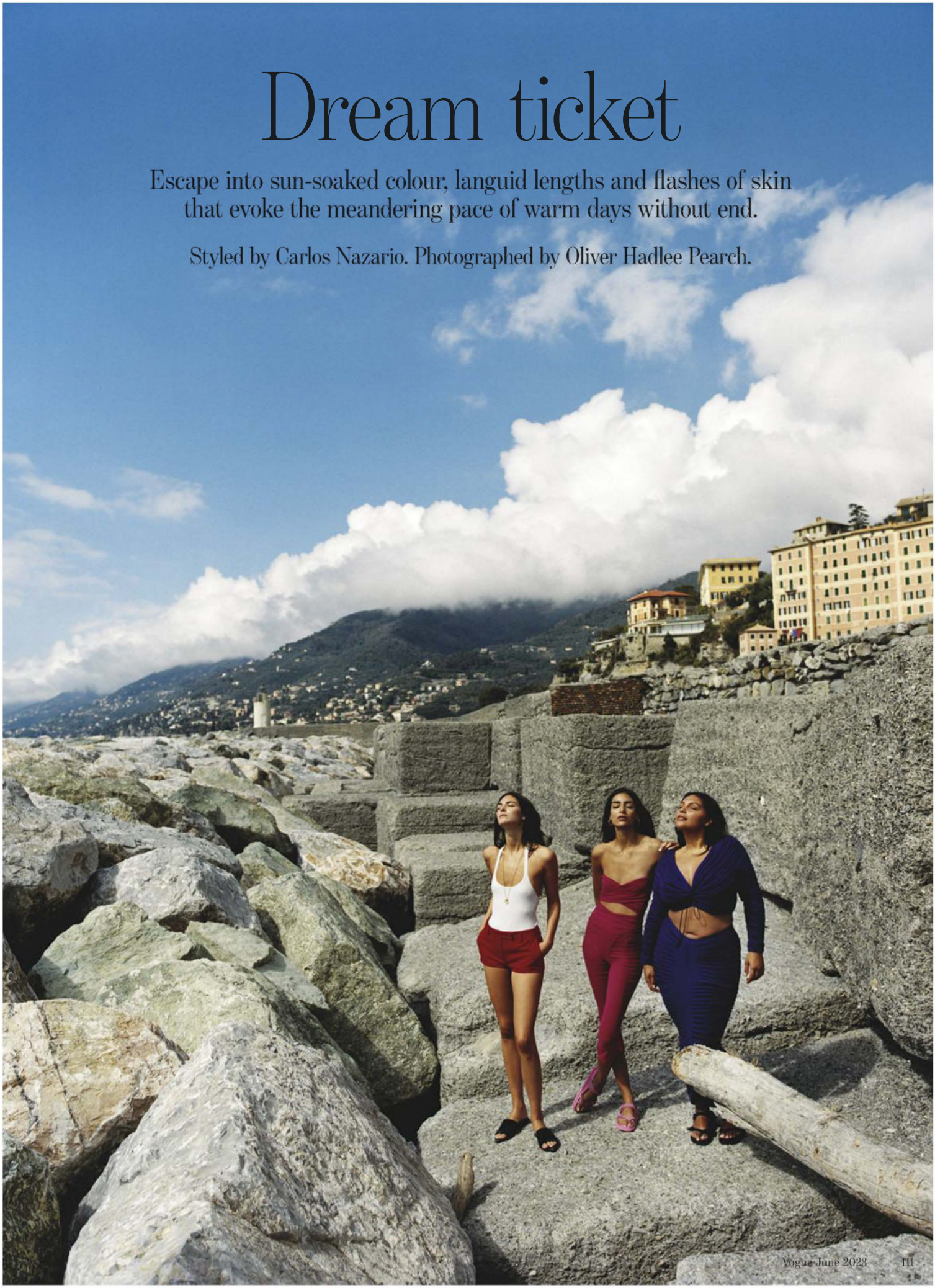
SAHIBA CHAWDHARY; DOLLY DEVI; ANTONIO MARTINELLI; PRERNA

This page: CHRISTOPHER JOHN ROGERS dress, $1,425. CHARLOTTE CHESNAIS bracelet, $2,800. **Opposite page, left**: MICHAEL KORS COLLECTION bodysuit, P.O.A. PRADA shorts, $1,570, and sandals, $1,390. CHARLOTTE CHESNAIS necklace, $1,479. **Middle**: SUPRIYA LELE jumpsuit, P.O.A. POMELLATO earrings, P.O.A. BIRKENSTOCK shoes, $195. **Right**: Alaïa dress, P.O.A. BIRKENSTOCK shoes, $195.

Dream ticket

Escape into sun-soaked colour, languid lengths and flashes of skin that evoke the meandering pace of warm days without end.

Styled by Carlos Nazario. Photographed by Oliver Hadlee Pearch.



This page: FENDI top, $1,590, and skirt, $4,290. **Opposite page**: MICHAEL KORS COLLECTION top and skirt, both P.O.A. TIFFANY & CO. cuff, $3,500. TABAYER ring, on ring finger, P.O.A. JUSTINE CLENQUET ring, P.O.A.

OLIVER HADLEE PERCH

This page, from left: Nora wears an ISABEL MARANT top and shorts, both P.O.A. Paloma wears a DRIES VAN NOTEN shirt, $1,095. NENSI DOJAKA dress, worn underneath, $2,400. Anok wears a JACQUEMUS shirt, $840. Ida wear a GMBH dress, P.O.A. Vittoria wears a VICTORIA BECKHAM dress, P.O.A. BOTTEGA VENETA earrings, P.O.A.
Opposite page: CHANEL dress, $12,110, and belts, $4,740, and $5,380, from the Chanel boutiques.

OLIVER HADLEE PEARCH

This page: PROENZA SCHOULER dress, $3,520. **Opposite page, left**: JACQUEMUS hat, $605. CHARLOTTE CHESNAIS necklace, $1,479. **Right**: LOEWE top, P.O.A.

OLIVER HADLEE PEARCH

This page: PRADA top, $3,750, and shorts, $1,550. TIFFANY & CO. earrings, $2,200. **Opposite page, left**: NENSI DOJAKA bra top, $1,149. GUCCI skirt, P.O.A. LAPIMA sunglasses, P.O.A. Sneakers, model's own. **Right**: LUDOVIC DE SAINT SERNIN dress, $650. VANESSA SPOSI top, worn underneath, P.O.A. RUDI GERNREICH bikini bottoms, P.O.A. Cap, stylist's own. Sneakers, model's own.

Hair: Cyndia Harvey
Make-up: Ana Takahashi
Manicure: Giovanna Demarco
Production: Partner Films
Models: Nora Attal, Vittoria Ceretti, Paloma Elsesser, Ida Heiner, Anok Yai

OLIVER HADLEE PEARCH

Limitless

For Australia's most decorated Paralympian, swimmer Ellie Cole, the shift from sport to advocacy has been a natural transition. Ahead of speaking at this month's *Vogue* Codes Summit, she shares her objective to see greater inclusion for those living with disabilities. By Will Lennox.

Ellie Cole greets *Vogue* Australia with a warm laugh. The advocate and athlete is personable and sharp-witted, with a keen sense of humour. Case in point, one of her first memories at swim camp in 2006. "I was 14 years old and a lot of my para swimming friends and I thought it would be really funny to just leave a whole bunch of legs in the elevator and send it up to a higher floor," she says. "We sat there and waited for the elevator to come back and this old couple stepped out …"

Pranks, she says, were par for the course. "I suppose I've always been quite humoured by disability because I've grown up with a lot of people who have one," she reflects. "I didn't realise how offended able-bodied people would get if you make jokes about disability. It wasn't a coping strategy, it was a common thing we all shared as athletes. That we all had a disability and we like to have fun with it."

Cole has been surrounded by athletes with a disability for a large part of her life. Following the amputation of her leg due to an aggressive bout of cancer aged just two, she found herself in the pool as a child swimming as part of her rehabilitation. Her instructors believed it would take her a year to swim properly in a straight line. Cole mastered it in just two weeks.

Despite her gift, a future as Australia's most decorated Paralympian, with 17 medals including six golds, was never in her sights. "I didn't even know about the Paralympics until I was 11 or 12," she says. Her first games were in 2008, where she won a silver medal and two bronze. Then, after 16 years of competition, she swam her last major race at the 2022 Commonwealth Games in Birmingham.

"There are a lot of highs, but probably more lows," she admits of life as a Paralympian. One of the most positive aspects though, was finding herself part of a world of inclusion and accessibility. "When I go to a Paralympics, it's kind of my wardrobe to Narnia in a way, where you step into it and it's a fantasy land – there's so much universal design and it's so well thought-out to cater for every single person."

But fantasy is where many of those benefits continue to live. "When you come home into the real world, it's so challenging for a Paralympian because you're given a very brief glimpse of what the world *could* look like," she says.

While many athletes struggle with purpose and momentum after a life of training and competing, for Cole, the decision to move into disability advocacy came naturally. "I think it's a given being a Paralympian, because you're offered this spotlight to just step in to."

Cole, who was selected as an Optus ambassador in 2019, and has a degree in health and exercise science, is set to speak at the upcoming *Vogue* Codes Summit on June 24 as part of a panel titled Future Medicine: Where Tech Meets Health.

"I absolutely love health," she enthuses. "It's honestly amazing how quickly it's developing, particularly the tech side of things."

During her swimming career, Cole had a double shoulder reconstruction, something that's influenced her focus in this space. "We really looked at what happened around that period to injure my shoulders and made sure that that never happened again," she says. Reducing the impact of injury while also optimising performance is something she loves discussing. "I'm nerding out, I'm so sorry!" she says with a laugh. →

Styled by Kaila Matthews. Photographed by Isaac Brown.

HAIR: TRAVIS BALCKE. MAKE-UP: CHERRY CHEUNG
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

Ellie Cole wears a MAX MARA coat, $11,885, blazer, $2,475, top, $785, and skirt, $1,660. PASPALEY ring, P.O.A. GUCCI shoes, $1,705. Her own earrings, worn throughout.

"A lot of people with a disability now think they have to become a Paralympian to be recognised, and that's just ridiculous"

Her ultimate goal though? "I just want everybody that has a disability to be able to achieve the same things that I did in sport without having to be a Paralympian."

According to the Australian Network on Disability, one in five Australians has a disability, and for many within this group, that means exclusion from things that others take for granted. Accessibility, lifestyle, and the ability to participate in social activities are priorities for Cole. Employment, too. "Statistics around disability employment are completely dismal … and they haven't changed for a very long time," she says. In Australia, people with a disability are more than twice as likely to be unemployed. Cole believes that improving job opportunities is key to improving the lives of those who aren't able-bodied. "A lot of people with a disability now think they have to become a Paralympian to be recognised, and that's just ridiculous," she says. "I want people to be able to achieve the same level as the Paralympics, but in *anything* that they want to."

In working with Optus, Cole feels supported in her advocacy. At International Day of People with a Disability, she was encouraged by the company's participation. "I'll never forget seeing the chief marketing officer [of Optus] wearing Armani and playing wheelchair basketball … I saw the whole way the entire organisation on that day embraced the Optus disability network and were asking questions like, 'What can we do to make a really positive impact not just on employees, but also customers that have a disability?' That was heartwarming for me to see."

Matt Williams, Optus managing director of marketing and revenue, says: "We are so proud to call Ellie an Optus ambassador. Ellie embodies optimism and commitment, and is a brilliant role model for Australian female talent. Over the last four years of Optus's relationship, we have seen her champion as Australia's greatest-ever Paralympian. And now, as Ellie looks at life after professional sport, we can't wait to see how she continues to inspire the next generation of women and champion important causes also close to Optus's heart."

Cole's strength in her work is her ability to detail the reality – the struggles – of living with a disability. It's not an "other" demographic, but real people – 4.4 million Australians at that. Her light-hearted but well-meaning approach is another strong point, yet something she's come under fire for, receiving accusations of not taking these issues seriously enough. "I suppose it does beg the question, where is the line when it comes to humour?" she says. "I think a big part of it comes from our community seeing people with disabilities as a vulnerable group, and when you see a vulnerable group, you have to protect them. But the Paralympics is at odds with that message because we've used that part of ourselves that's supposed to be vulnerable, and we've actually used that to become the best in the world

ISAAC BROWN
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

at something." Her use of humour, she says adamantly, is an attempt to tackle the subconscious bias faced by disabled people.

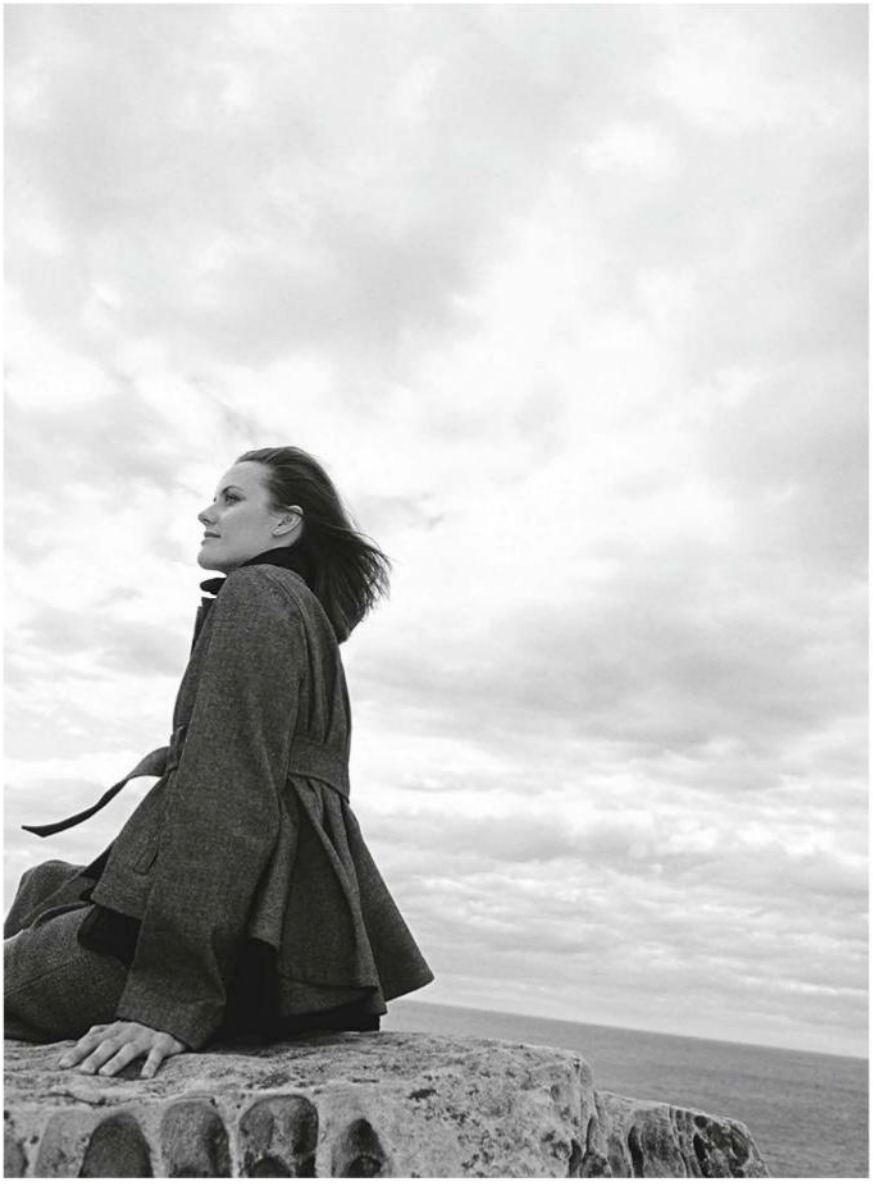
She finds hope in the next generation. "I've seen a big social change in the way kids are asking questions now. I think we have a lot to learn from them. They're so open-minded and they don't have that social filter yet, where they're worried about offending somebody." While that can be awkward, it also presents an opportunity for kids to learn without fear – taking on life lessons.

It's clear in this interview that Cole has a lot on her plate, and she tackles each project with determination and precision, a reminder of her past as an elite athlete. "I don't tend to switch off too much because I'm so full of energy all the time, and it excites me so much. It's like me being a disability advocate is *actually* my downtime, because I love it," she laughs.

The rewards, too, make the hard work worth it. Late last year she was asked to help launch a new accessibility feature called the Mobi-Mat on Mullaloo Beach in Western Australia. The hard surface of the woven Mobi matting, made from recycled plastic bottles, allows for a direct line of access across the sand and into the water, making it easier for those with a disability to move across the uneven terrain. "The joy that I felt at 31, walking on the beach for the first time without a struggle, was unbelievable," she says. "Seeing five or six people in wheelchairs down on the beach that day, just looking around in wonder, I will never forget that moment in my life … When things are hard or I'm getting really tired, I just think about that moment."

Vogue Codes Summit is in Sydney on June 24. Visit vogue.com.au/codes for more information.

"I've seen a big social change in the way kids are asking questions now ... They're so open-minded and they don't have that social filter yet"



Opposite page: HERMÈS dress, $10,445. **This page**: CHRISTIAN DIOR jacket, $9,000, and skirt, $3,200.

CHRISTINE CENTENERA,
EDITOR-IN-CHIEF,
VOGUE AUSTRALIA

NICOLAJ & DITTE REFFSTRUP
FOUNDER & CREATIVE DIRECTOR,
GANNI

ELLIE COLE,
PARALYMPIAN AND
DISABILITY ADVOCATE

PROFESSOR LISA HARVEY-SMITH,
AUSTRALIAN GOVERNMENT WOMEN IN STEM AMBASSADOR,
PROFESSOR OF PRACTICE IN SCIENCE COMMUNICATION AT UNSW

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SCIENCE COMMUNICATOR AND AUTHOR

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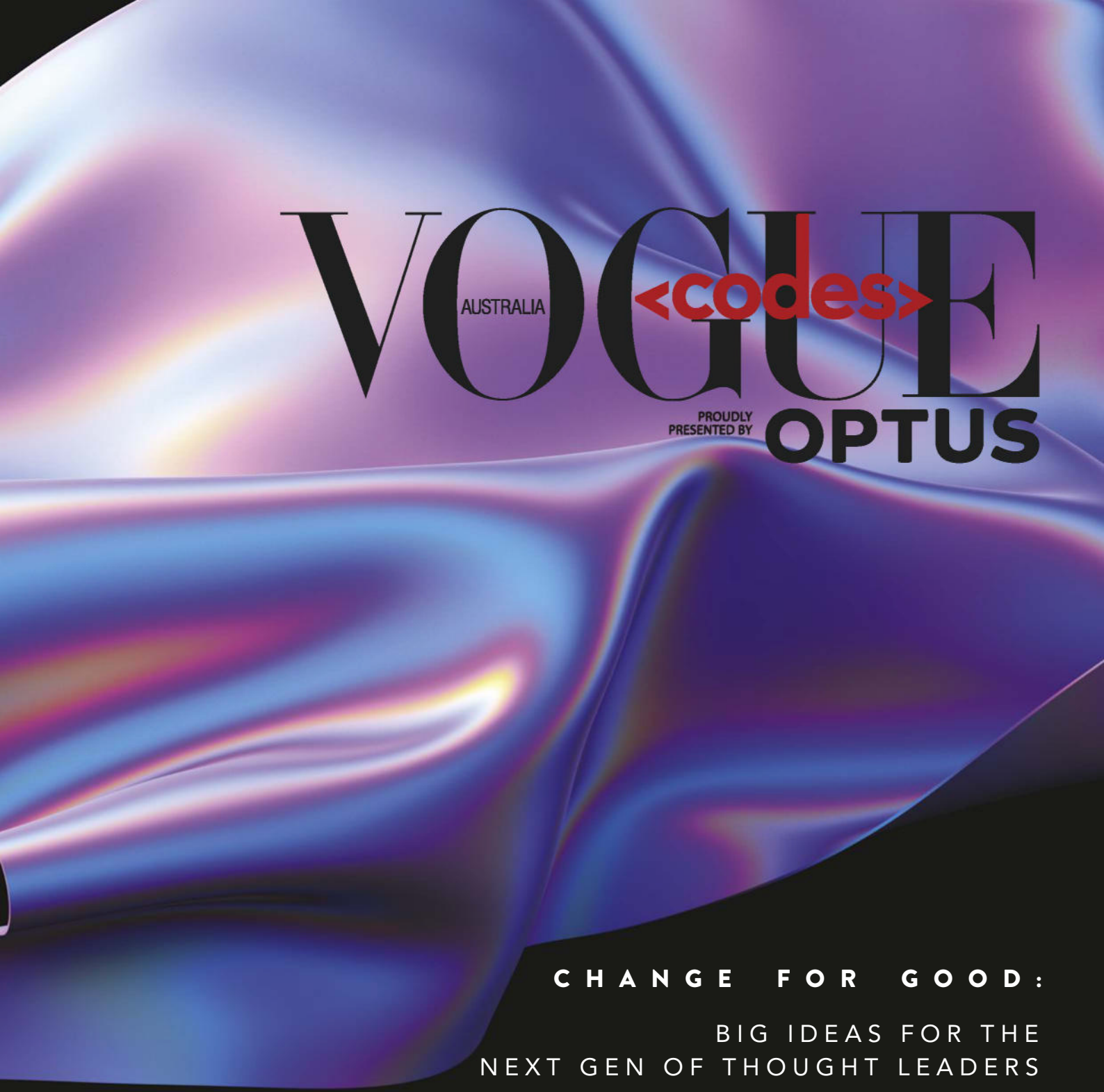

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The living room of the Master Suite. **Far right**: Wellness Studio and (below) Queens Grill Restaurant.

THE CRUISE YOU'VE BEEN LOOKING FOR

The elegant unveiling of *Queen Anne* proves once again that – for lovers of fashion and design – travelling with luxury British cruise line Cunard is the only way to see the world.

REIMAGINING TRAVEL

As the fashion world continues to push the boundaries of style, Cunard is making a statement of its own. The launch of Cunard's fourth ship, *Queen Anne* – the sister ship of *Queen Victoria*, *Queen Elizabeth* and *Queen Mary 2* – brings a unique blend of classic elegance and contemporary design, creating an unparalleled cruising experience.

Dreamt up by internationally acclaimed luxe hotel designers David Collins Studio, with interiors architect Sybille de Margerie and creative director Adam D Tihany, the latest addition to Cunard's fleet is a breathtaking sight to behold. "We based the design on a sense of wonder, like a matchmaker at sea that introduces the past to its most alluring future," says de Margerie.

"It's going to feel like you've stepped back to the Golden Age of travel but it's not going to feel like you've stepped back in time. It's going to feel very contemporary," adds Lewis Taylor, David Collins Studio design director.

Featuring sleek lines and graceful curves, *Queen Anne* is a stunning example of Cunard's commitment to timeless style. Interiors on board feature art deco-inspired designs finished with contemporary materials and bold colours that create a sense of opulence and refinement. And with a number of gourmet restaurants, chic bars and luxurious lounges to choose from,

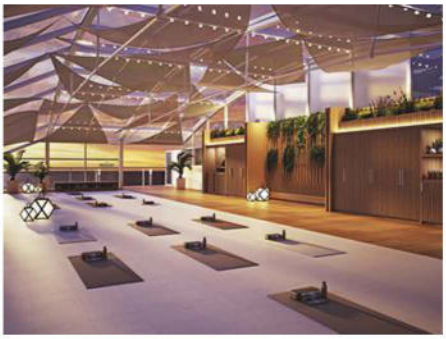
"WE BASED THE DESIGN ON A SENSE OF WONDER ... "

there is no shortage of opportunities to explore and enjoy.

Drink in the grandeur of the Britannia Restaurant, where you'll find linen-dressed tables and waiters famous for their White Star Service; see a cabaret or dance show; or simply take in the ever-changing view at The Pavilion.

While there's plenty to keep you entertained, the beauty of travelling with Cunard is that you can enjoy the freedom to do as much or as little as you choose. Indulge in a spot of retail therapy, or sink into the tranquillity of Mareel Wellness & Beauty Spa to soothe your mind, body and soul.

Reimagine the golden age of travel with a Cunard cruise, for fashion and design lovers alike.



SEA THE WORLD IN STYLE

Transport yourself to a realm of glamour and luxury on board *Queen Anne*, setting sail in 2024.

No trip is complete without a night at the renowned Cunard Gala Evening. Dress in your finest black tie for a spectacular evening of music and celebration. For days on deck, start mood boarding your resortwear now – think casual linen separates, floor-length silk pyjama pants and structured, longline blazers.

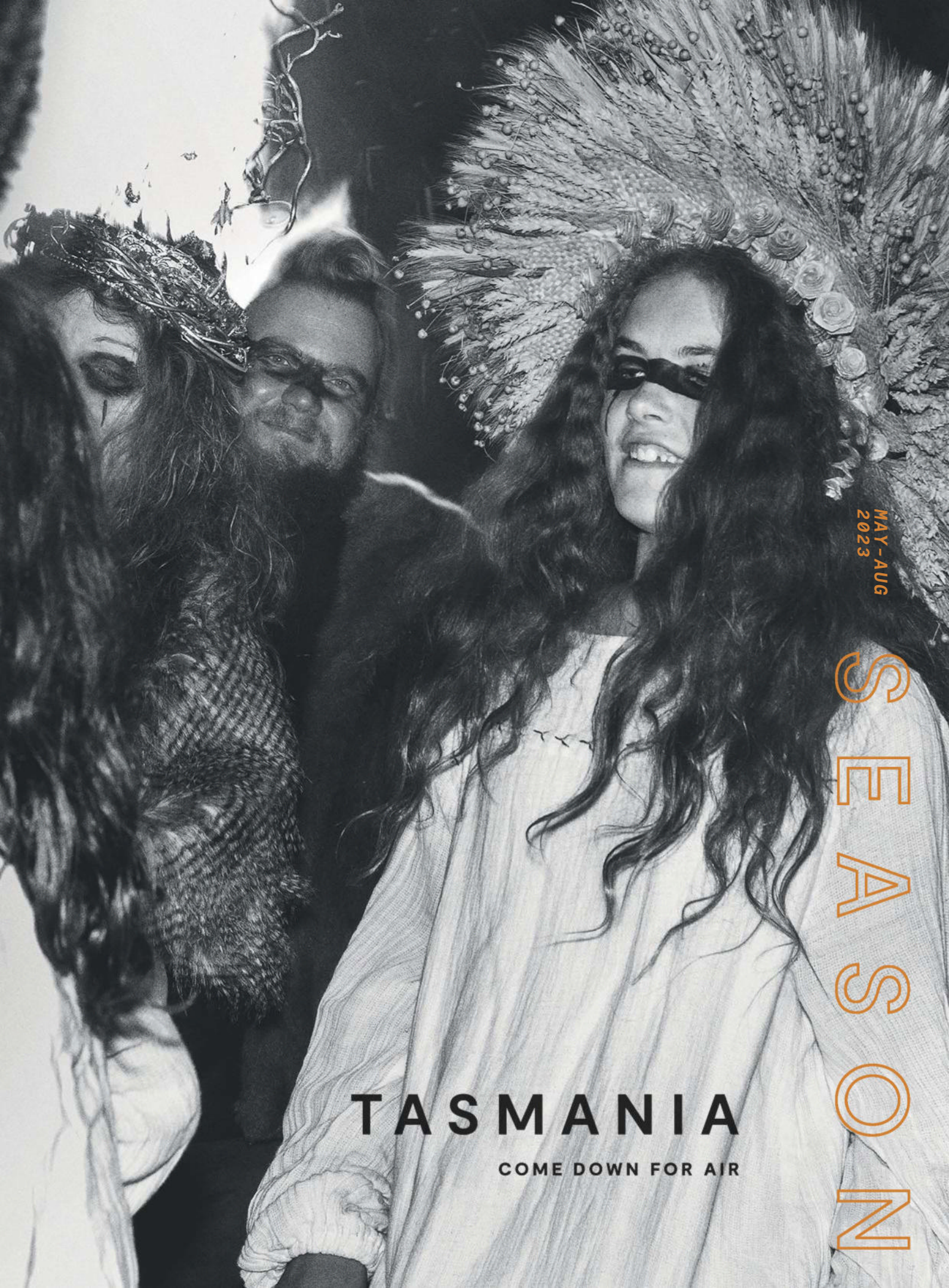
CUNARD

Find out more at **cunard.com.**

THE OFF SEASON IS OPEN TO JUST ABOUT ANYTHING

Tasmania only gets more Tasmanian in the winter. The dark gets darker. The oysters are sweeter. The whisky pours get a little longer. And like dazzled moths, we jostle around crackling bonfires. So whether you want to lose yourself in mind-bending art or a complex pinot, there's no better time to experience the island at its wildest, weirdest and most wonderful. Just be warned. We don't call it the Off Season for nothing.

→ Visit discovertasmania.com.au/off-season



MAY-AUG
2023

SEASON

TASMANIA

COME DOWN FOR AIR

Hit parade

After months of trialling potions, lotions and cosmetics, while canvassing our readers on their best-loved products, the results of the inaugural *Vogue* Beauty Awards are in. From cult favourites to the latest science-led advances, meet the winners.

ART DIRECTION ARQUETTE COOKE **PHOTOGRAPHS** LAUREN BAMFORD

Economists call it the lipstick effect – the concept that we splash out more on affordable luxury items during economic downturns. But at *Vogue*, we've always known that beauty is worth investing in. Now, more than ever, it's time to focus on products that work the hardest and to indulge that little bit extra on something special to make you feel good.

The tried and tested winning products of the inaugural *Vogue* Beauty Awards have been officially announced. After months of using the best and brightest in beauty, our judges, and *Vogue*'s own readers, have landed on what's worth investing in for 2023. We've done the hard work – from slathering on serums until our faces shone, to curling and combing our hair to its limits – all in the name of research. To follow, the leading trends and our category winners.

Hardworking ingredients

Science-backed formulas that do the work for you are the clear front-runners. From well-known skincare favourites, such as clinical brands SkinCeuticals and The Ordinary, to haircare solutions from Olaplex, with its patented bond-building technology, and make-up designed to be weightless (congratulations to Giorgio Armani Luminous Silk Foundation).

Regular rotation

Cult classics, those forever favourites that have stood the test of time, will always be popular. Whether handed down from Mum, or rediscovered later in life, long-time heroes including Chanel No. 5 perfume (which recently celebrated its 100th birthday), Nars's best-selling Orgasm blush, Estée Lauder's Advanced Night Repair serum and GHD's reimagined platinum hair straightener, all secured top spots.

Little luxuries

We can't all own a Hermès Birkin, but we can snap up one of the brand's lipsticks, which with its candy-like casing is a notable favourite. The trend for designer-label cosmetics extends across other categories, too. Chanel's La Crème Main egg-shaped hand cream, YSL's Rouge Pur Couture lipstick, and Dior's Diorshow Pump 'N' Volume HD mascara all captivated.

Luminosity

Glowing, healthy, beautiful skin and hair is always in style and luminosity is the winning ticket across the board. From bright, dewy faces by way of Nars's Sheer Glow Foundation, to Westman Atelier's signature cream blush sticks, Dyson's Supersonic hair dryer for smooth, glossy hair, and Swisse Beauty's convenient collagen powder – the vote was unanimous: it's time to shine.

As for the judging process? Products were trialled by experts in each field and *Vogue* team members who submitted their scores after months of testing, with the highest-ranking taking top spots. The People's Choice winners were gathered via a public vote by our readers (with 102,000 votes!), which was open for six weeks earlier this year. →

BYREDO Mascara, $67 each.

WORDS: FRANCESCA WALLACE
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uminous silk
perfect glow flawless foundation
fond de teint éclat parfait
GIORGIO ARMANI

TMAN ATELIER

HERMÈS

Make-up

Best foundation

Winner: Giorgio Armani Luminous Silk Foundation, $105.
People's choice: NARS Sheer Glow Foundation, $78.

"The Giorgio Armani foundation feels lighter than air on the skin, but still gives a great level of coverage. This one is a favourite in the *Vogue* office, which comes as no surprise. I've worn it for a regular day in the office, for photo shoots, and for every occasion in between, and it never lets me down." – *Ana Eksouzian-Cavadas,* Vogue

Best mascara

Winner: Byredo Mascara, $67.
People's choice: Dior Diorshow Pump 'N' Volume HD Mascara, $62.

"I loved the Byredo Mascara. The brush is fantastic; it's small so you can easily define all the lashes. The mascara can be worn to create a very natural effect and is buildable for more dramatic looks. It does not budge and there's no flakiness. The formulation is perfection."
– *Kellie Stratton, make-up artist*

Best brow tamer

Winner: Tom Ford Brow Sculptor, $92.
People's choice: Anastasia Beverly Hills Clear Brow Gel, $39.

"I enjoy how the Tom Ford pencil fills in the gaps with one end and brushes up with the other end. It's light in texture and tends to stay put all day." – *Emma Kalfus,* Vogue

Best blush

Winner: Westman Atelier Baby Cheeks Blush Stick, $80.
People's choice: Nars Blush in Orgasm, $53.

"I love the beautiful tones of the Westman Atelier blush stick. It suits everyone and you can create a subtle sweep of colour or build it for evening."
– *Kellie Stratton, make-up artist*

Best lipstick

Winner: Rouge Hermès Satin Lipstick, $110.
People's choice: YSL Beauty Rouge Pur Couture The Slim Matte Lipstick, $65.

"I love a bold red lip and Hermès Rouge Satin Lipstick really does the trick. It's richly pigmented, long-lasting and the satin texture is the perfect in-between of a matt, which can often feel drying, and a gloss, which doesn't stay put."
– *Melanie Grant, skin expert*

Opposite page, clockwise from top left: GIORGIO ARMANI Luminous Silk Foundation, $105; WESTMAN ATELIER Baby Cheeks Blush Stick, $80; NARS Blush in Orgasm, $53; ROUGE HERMÈS Satin Lipstick, $110.

Skin

Best retinol-spiked skincare

Winner: La Prairie Skin Caviar Nighttime Oil, $810.
People's choice: The Ordinary Retinol 0.5% serum, $13.10.

"A caviar-derived retinol face oil sounds as exclusive as its price tag. But trust me, La Prairie's Skin Caviar Nighttime Oil is worth it. As well as a noticeable reduction in the appearance of fine lines, my skin appeared plumper with reduced pigmentation. This oil is luxury in a bottle."
– *Jessica Montague,* Vogue

Best face cleanser

Winner: Rationale The Cleanser, from $74.
People's choice: CeraVe Hydrating Cleanser, $14.99.

"The Rationale cleanser is very hydrating, ceramide-rich, with a sphingolipid-enhanced moisturising effect. I use this as a hydrating mask once a week."
– *Dr Shammi Theesan, dermatologist*

Below: RATIONALE The Cleanser #4, 200ml for $112; LA PRAIRIE Skin Caviar Nighttime Oil, $810.

LAUREN BAMFORD.
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Best acne treatment
Winner: SkinCeuticals Silymarin CF serum, $236.
People's choice: Avène Cleanance Concentrate Blemish Control Serum, $49.99.

Best serum
Winner: SkinCeuticals C E Ferulic Vitamin C Serum, $236.
People's choice: Estée Lauder Advanced Night Repair Synchronized Multi-Recovery Complex, $121.

Best night cream
Winner: Augustinus Bader The Cream, and The Rich Cream, from $271 each.
People's choice: Glow Recipe Watermelon Glow AHA Night Treatment, $67.

"The Cream and The Rich Cream remain cult favourites for a reason. The Cream is packed with antioxidants, peptides and amino acids and rather than using external growth factors to promote collagen and elastin synthesis, its innovative TFC8 complex boosts your own."
– Melanie Grant, skin expert

Best sunscreen
People's choice: La Roche-Posay Anthelios Ultra Facial Sunscreen SPF50+, $35.95.

Body

Best-scented body wash
Winner: Nécessaire The Body Wash, 250ml for $42.
People's choice: L'Occitane Almond Shower Oil, 250ml for $39.

"Nécessaire's beautiful packaging and subtle light scent make it a repeat purchase for my shower." – *Francesca Wallace,* Vogue

Best fragrance
Winner: Chanel No. 5 EDP, 100ml for $275.
People's choice: Marc Jacobs Daisy Dream EDT, 100ml for $150.

Best hand cream
Winner: Chanel La Crème Main, $87.
People's choice: Lanolips Lanolin Everywhere Cream, $18.95.

"Chanel's La Crème Main soaks in the skin very well and is hydrating. The packaging is sleek and the dispenser is perfect for a pea-sized amount."
– Dr Shammi Theesan, dermatologist

Best body exfoliant
Winner: Grown Alchemist Smoothing Body Exfoliant, $48.
People's choice: Frank Body Original Coffee Scrub, $20.

Best ingestible
People's choice: Swisse Beauty Collagen Glow Powder, $31.99.

Hair

Best shampoo and conditioner
Winner: Kérastase Résistance Strengthening Shampoo, $54, and Conditioner, $56.
People's choice: Olaplex No.4 Bond Maintenance Shampoo, $54, and No.5 Conditioner, $54.

Best hair tool
Winner: Dyson Supersonic Hair Dryer, $649, from Harvey Norman.
People's choice: GHD Platinum + Hair Straightener, $395.

"I've been a hairdresser for 30 years and since the first Dyson hairdryer came onto the market I had to try one. Fast forward to today and I'm still hooked. I can change the attachments to suit hair texture quickly and with ease, which is vital for when I'm in the salon or on a photoshoot."
– Anthony Nader, hair stylist

Best dry shampoo
Winner: Living Proof Perfect Hair Day Dry Shampoo, $47.
People's choice: Batiste Original Dry Shampoo, $12.

Best hair oil
Winner: L'Oréal Elvive Extraordinary Oil Treatment, $22.
People's choice: Olaplex No.7 Bonding Oil, $54.

"To find a hair oil that isn't 'oily' is quite the task. Olaplex's No. 7 Bonding Oil works a treat. It instantly adds shine, softness and smoothness to my (fine, straight) hair without introducing heaviness, and has staying power." – *Mahalia Chang,* Vogue

Best texturising spray
Winner: Hair by Sam McKnight Cool Girl Barely There Texture Mist, $48.
People's choice: Eleven Australia Dry Finish Texture Spray, $27.95.

"I'm such a fan of iconic celebrity hairdresser Sam McKnight. This light hair mist gives the most perfect done-but-undone, effortless hair. The best part is you won't get that chalky residue, nor does it feel stiff."
– Anthony Nader, hair stylist

Opposite page, clockwise from top left: CHANEL No. 5 EDP, 100ml for $275; GROWN ALCHEMIST Smoothing Body Exfoliant, $48; NÉCESSAIRE The Body Wash, 250ml for $42; HAIR BY SAM McKNIGHT Cool Girl Barely There Texture Mist, $48 each.

LAUREN BAMFORD
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N°5
CHANEL
PARIS
EAU DE PARFUM

ROWN ALCHEMIST
BIOLOGICAL BEAUTY
SMOOTHING BODY EXFOLIANT
EXFOLIANT CORPOREL LISSANT
PEPPERMINT, PUMICE, ACTIVATED CHARCOAL
MENTHE POIVRÉE, PIERRE PONCE, CHARBON ACTIF

COOL GIRL
HAIR BY SAM MCKNIGHT
BARELY THERE
TEXTURE MIST
250ml e 8.7FL.OZ.
HAIR BY SAM MCKNIGHT
COOL GIRL

Nécessaire
The Body Wash
Le Nettoyant Corps
FRAGRANCE-FREE
250 ml / 8.4 fl oz

One more time

Frosted eyelids, ombré and over-lined lips ... the beauty markers of the 1990s are back. Tish Weinstock reports on the revival.

Clockwise from top left: Naomi Campbell in '91; a recent image of Amelia Gray with 90s-style eyebrows; Cindy Crawford, '93; Amber Valletta, '95; Christy Turlington, '92; Shalom Harlow, '97; Angelina Jolie, '91; Kendall Jenner today, channelling 90s make-up; Kate Moss in '93; Bella Hadid, '23.

We've seen echoes of it everywhere: last spring, Kendall Jenner took to Instagram with some lapis lazuli lids – a trend made famous some three decades ago by pop stars such as Jennifer Lopez and Christina Aguilera; Hailey Bieber showcased a monochromatic study in brown on a night out in LA; and Bella Hadid shut down Paris fashion week with some Aaliyah-inspired ombré lips. Then there's model Amelia Gray, who's been making the case for paper-thin brows.

"There's something really empowering about the 90s aesthetic," says Gray, who has looked to a young Angelina Jolie as a beauty blueprint. "It represents this sort of teenage angst. The tattoos, the piercings, going against the norms."

Nostalgic references also dominated the spring/summer '23 runways. At Victoria Beckham, high-shine lips elevated barely there beauty; at Fendi, eyes were dusted with silver; at Chanel, mahogany lips brought the drama; at Louis Vuitton, kohl-rimmed eyes tapped into grunge; and at Dolce & Gabbana, where Kim Kardashian curated a love letter to the era in which she came of age, Pat McGrath looked back to the period's ubiquitous nude pout.

So, what's driving this current revivalism? Megan Bang, beauty analyst at trend forecasters WGSN, puts it down to rising climate anxiety and turbulent geopolitics: "During periods of crisis, people tend to return to a time of nostalgic comfort." But why this decade in particular? For make-up artist Lucia Pica, the 90s holds something personal: "I guess we always revisit the things that have heavily influenced our formative years, the years in which we rebel and that we later romanticise."

And yet, much of the 90s revival is happening among people who weren't even born until a decade later. What's the appeal for them?

"The 90s were about authenticity, natural beauty and playing with some glamour," recalls supermodel Amber Valletta. "We were the antidote to the epoch's established definition of beauty," adds fellow super Shalom Harlow. "We brought the rebelliousness of the times from the streets to the catwalks. We were rough and raw around the edges." Indeed, just like the 90s was a rebuff of 80s excess and abundance – perhaps its revival is a rejection of the photoshopped perfection synonymous with the Instagram age. "These days there's a lot of inauthenticity, contrived and styled identities," confirms make-up artist Isamaya Ffrench. "People like to connect with the sense of true self that the 90s heralded."

But that's not to eclipse the glamour of the period. "There was also very full-on gorgeous make-up à la Linda Evangelista," notes make-up maven Mary Greenwell, who was responsible for some of the most iconic *Vogue* covers of the decade.

So how might one go about adopting this season's hottest trend? "Don't put all of the elements together, it will look too gimmicky," advises Ffrench. "Work in contrasts to keep it modern: skinny brows with fresh glowing skin; bronzed cheeks with cute gems on the eyes; lip liner with bleached brows."

"Fantastic skin – always, the most important thing is great skin," adds Greenwell. But for Harlow, the key is far simpler: defy all rules and be yourself, as she surmises: "Rules are there to be broken."

GETTY IMAGES INSTAGRAM: @KENDALLJENNER

Forehead
Helps reduce wrinkle lines

Eyelids
Helps decrease wrinkles and hooding

Face
Helps tighten and smooth skin for a younger looking appearance

Jawline
Helps tighten skin under the chin making it appear more contoured

Under Eyes
Helps treat periorbital wrinkles and rhytids

Buttocks
Helps smooth skin with reduced dimpling

Stomach
Helps improve the appearance of saggy crepey-looking skin

Legs
Helps treat lax, saggy skin, making it smoother and more contoured

Model

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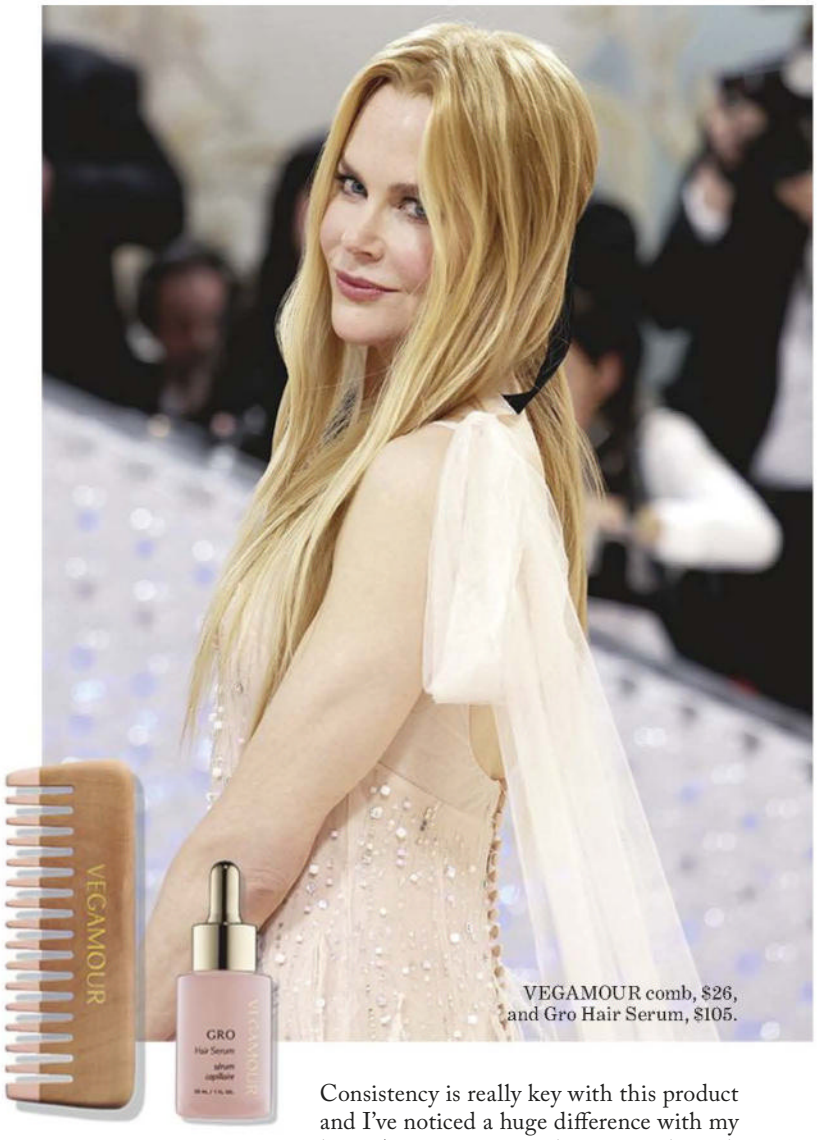
Mane character

When Nicole Kidman discovered hair wellness brand Vegamour, not only did she start using the vegan, plant-based range, she invested in it too. The actor talks about the brand's story and her hair journey. By Mahalia Chang.



VEGAMOUR comb, $26, and Gro Hair Serum, $105.

VOGUE AUSTRALIA: What was it about Vegamour that drew you in?
NICOLE KIDMAN: "A few years ago, I realised my hair and scalp deserve as much attention and care as the rest of my body. Vegamour's holistic approach to hair, which they call hair wellness, really drew me in. It recognises that hair health is dependent on both lifestyle and the products we use. We take care of our skin, but we don't always care for our hair in the same way."
VA: What turned you from a fan of the brand, into an investor?
NK: "I became involved as an investor and advocate because of my love for both the products and the passion behind Vegamour. After meeting Dan [Hodgdon], the founder, and seeing firsthand the amazing work the company was doing, I knew I wanted to be a part of it and help support their mission. I'm deeply committed to championing companies that have a positive impact, and Vegamour's dedication to giving back and supporting communities really resonates with me. When I first met Dan, we discussed how the company is on a mission to make a difference for all of us, particularly for the women involved in their fair trade partnerships around the world. Knowing that Vegamour has such good people behind it is truly important to me."
VA: What is your hair maintenance routine?
NK: "Beyond taking care of myself as best I can, I wash my hair two times a week and use a really good detoxifying serum and mask once a week. I also love using a hair serum daily. Consistency is really key with this product and I've noticed a huge difference with my hair. As an actor, my hair goes through so much between styling and colouring and it can become overstressed at times, so I search for products that are able to restore and nourish my hair the way it needs."
VA: You've been known as a hair chameleon. What is your favourite hair look that you've had?
NK: "I loved my hair when I first started acting – the red, curly hair. After so many years of colouring and styling, my natural hair has changed so much. I miss my super curly hair."
VA: Is there a hair look that you'd like to try?
NK: "Gosh, I don't know. I'm always open to try something new!"
Vegamour is available from Sephora, both in-store and online.

La vie en rose

As the dreary weather begins to make us long for a touch of brightness, Hermès introduces four new members to its sunny Rose Hermès family. The original collection of pink-hued products, launched two years ago, sees the addition of three new blush shades and a new lipstick formulation. The powder blushes, in coral, beige and crimson remain housed within the now iconic Pierre Hardy-designed cases, while the band on the case of the lip enhancer matches its delicate and playful baby pink shade, now in a glossy composition.

HERMÈS Rose Hermès Rosy Lip Enhancer in 27 Rose Confetti, $110.

Sixth scent

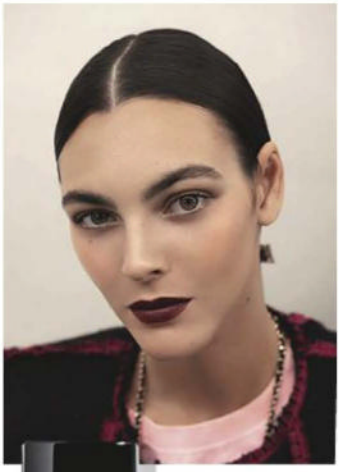
Following the news that Yasmin Sewell's fragrance powerhouse Vyrao landed a stake investment by beauty giant Estée Lauder to help fund its expansion, the brand continues to make big moves. Vyrao has launched a new addition to its perfume line-up called The Sixth. Herby and woody, tying notes of juniper and angelica root with basil, rosemary, fennel and mint, the scent is fresh and earthy. And, like all Vyrao perfumes, it focuses on healing and energy at its core, and contains a tiny Herkimer diamond crystal charged by the label's resident energist for mindfullness and intuition.

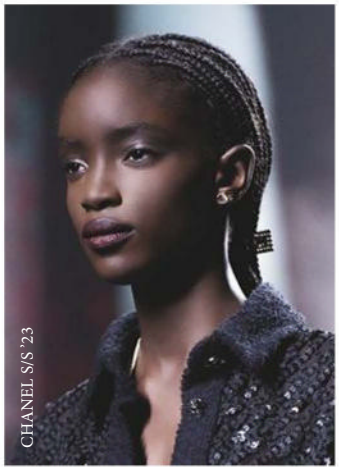
VYRAO The Sixth EDP, 50ml for $314.

All wrapped up

Beloved lipstick range Dior Addict has introduced four limited-edition couture cases that mimic the house's most iconic patterns. Inside lives the signature high-shine, long-lasting and super-pigmented lipstick, each bullet able to be refilled with any Addict shade, so you can mix and match lipstick cases to your heart's content. *J'adore!*

DIOR Addict lipstick in limited-edition case, $45.





CHANEL S/S '23

CHANEL Les Beiges Water-Fresh Blush in Light Pink, $84.

Make me blush

Chanel's make-up and research departments collaborated to deliver a new spin on a classic: a rosy blush in a gel formulation made using microfluidic technology. A lightweight gel containing micro-droplets that melt onto the skin, Water-Fresh Blush comes in four shades designed to achieve the perfect "pinched cheek" effect.

Light the way

A foundation that looks after your skin while you wear it is the ultimate two-in-one combination. Revlon's new release, the Illuminance Skin-Caring Foundation, sets out to do just that. Infused with skincare's darling ingredients, squalane, hyaluronic acid and botanical antioxidants, the formula works to hydrate skin from below the surface and illuminate it on top. Choose from 16 shades.

REVLON Illuminance Skin-Caring Foundation, $42.95.

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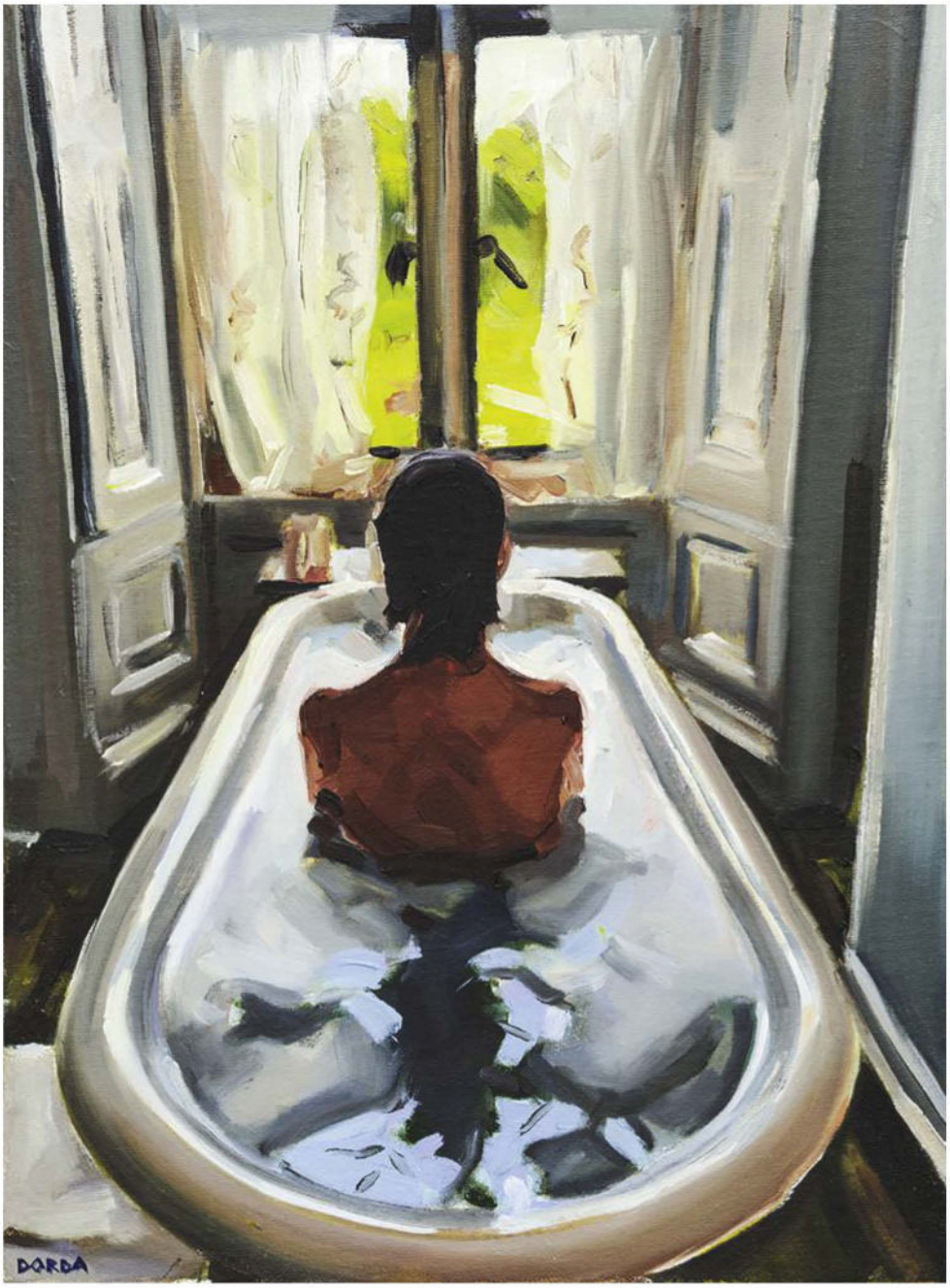


NO TITLE (2019) BY YOLANDA DORDA
DACS 2023

Inside story

Having lived through her own endometriosis diagnosis, Alexa Chung is done with the idea of suffering in silence. Here she speaks with experts and fellow patients to see if there might – finally – be some hope to be found.

Endometriosis is almost as difficult to pronounce as it is to diagnose. Almost. The first time my mouth struggled its way around those six syllables, I was huddled around a computer screen in a poky doctor's office in California, parroting what this rather kooky ob-gyn had just told me. I won't pretend to remember her precise words because, like all bad news, it came to me in slow motion. She said something along the lines of, "You have a haemorrhagic cyst, a chocolate cyst and often they are a sister ailment to en-do-me-tri-o-sis." I remember the chocolate bit because it conjured up an image of a Cadbury Creme Egg and from then on I couldn't stop thinking about the absurdity of an Easter treat being stuck inside me, conspiring with its villainous relative.

Obviously, I immediately wanted to know how you could cure this ugly-sounding disease – and the answer is, nudge, nudge, get this … they don't know. Experts do know endometriosis is a condition in which the lining of the womb (the endometrium) proliferates and grows in places it shouldn't. They know that during a period these cells bleed, causing inflammation, pain and the formation of scar tissue, which sticks organs together. And they know one in 10 people with a womb, of child-bearing age, play host to the unwelcome disease. (Did I mention it can be agony? Like "end of *Braveheart*, laying on the rack waiting to be hung, drawn and quartered" bad?)

There are treatments that can help with symptoms: surgery in which cells are lasered off; hormone therapies, such as the contraceptive pill, that stifle it; and in extreme cases hysterectomies are recommended. But, largely, the condition is shrouded in mystery and misinformation, and frequently mishandled by doctors. There's no cure. Often sufferers end up going back for surgery after surgery. Shockingly, there are stories of some doctors suggesting that women have a baby to suppress their symptoms. This, in addition to being logistically challenging, and not even a proven solution, is especially cruel when coupled with the fact that between 30 and 50 per cent of people with endometriosis experience infertility.

"I'm really hoping there will be a way of diagnosing it earlier and I'm really hoping there will be things that can be done to limit the disease's progression," says Colin Davis, one of the UK's top gynaecological surgeons. He's one of a number of

experts and sufferers I've been chatting to over the past few weeks, trying to piece together why endometriosis remains such a mystery. In the murk and muddle of possessing a uterus (this thing we're told is presided over by the moon), I have always found the ability to scale menstrual pain seemingly impossible. Historically, for me at least, this is because periods occurred in absolute isolation. It was rude to mention why you'd rather spend your evening writhing around a hot bath than come to the pub. If I did feel bold enough to question whether my pals also took their meetings lying down, they would say, "Yeah, of course. Don't be a pussy" (or something to that effect). The first time I complained about anything menstrual to a doctor I was in my late 20s and living in New York City. I'd been trying to catch a flight out of LAX and almost missed it thanks to a period that was so heavy I was unable to leave a bathroom cubicle. I spelled this out to a random gynaecologist I was recommended by a friend (am I the only person who doesn't actually have a regular doctor?), hoping for some reassuring words. Instead, I remember her asking me, in the kind of condescending tone I would usually prefer to dish out, "Do you know what a period is?" I didn't mention the incident to another doctor for years. That's despite the fact, around this time, I was also having my kidneys scanned to see if they could be the cause of a dull lower-back pain that was so dogged it made me want to spend most of my waking hours in bed. If someone had strung these details together, I might have been diagnosed with endometriosis earlier, and that way I could've learnt the name of the rather grand-sounding "pouch of Douglas" sooner – an area of the female anatomy, located behind the uterus, where the bulk of my endometriosis was lurking (thus the back ache). I find it endlessly amusing to say "the pouch of Douglas" out loud, conjuring up, as it does in my mind, an image of some random historical figure absent-mindedly dropping his coin purse into my torso.

> "The more I've learnt about endometriosis, the more I'm certain it's been overlooked because it only affects those of us with wombs"

This kind of experience is unfortunately not an anomaly. It can take an average of eight years to diagnose endometriosis. Those who have it often find themselves dismissed, misdiagnosed and left floundering before getting on waiting lists for a laparoscopy: a type of keyhole surgery used to seek out pesky endometrial cells, which is currently the only way to know for sure if someone has the condition.

This is partly because of a knowledge gap when it comes to uterus health. You might, for example, be interested to know about a study from 2016 that found there was five times more research into erectile dysfunction, which affects approximately 19 per cent of men, than into premenstrual syndrome, which affects 90 per cent of women. Or that, despite as many women and those assigned female at birth having endometriosis as diabetes in the UK, up until this spring there had been no treatments, beyond hormones and surgery, developed for 40 years.

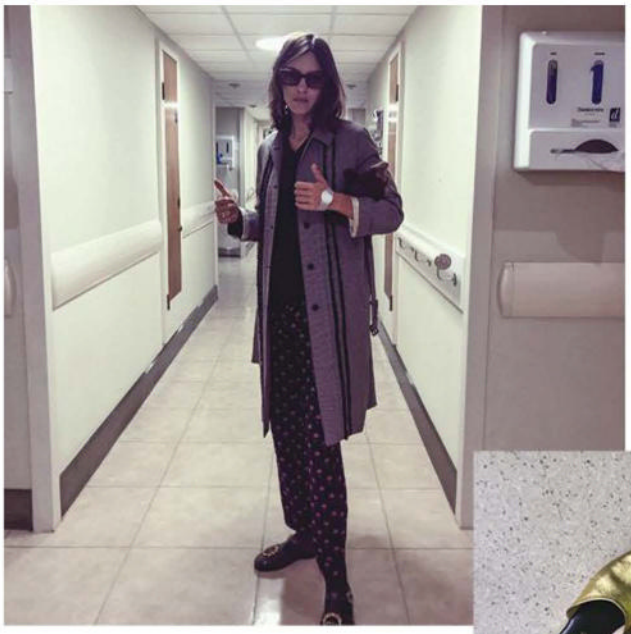
It's also because women's pain is often "dismissed by the mainstream medical establishment", says Leah Hazard, author of *Womb: The Inside Story Of Where We All Began*, a leading voice on uterus health and a working midwife. "When women complain about symptoms you can have with endometriosis, quite often they're just told to get on with it, or that's just 'part of being a woman', or it's dismissed as psychosomatic," she says, exasperation flashing across her face. "Like, 'Oh, you're just anxious. You're depressed. You have a low pain threshold.'"

Are you still with me? Are you angry? Can you feel the cold thwack of medical gender disparity clocking you right in the face? Sometimes I am astonished to think that as a child I watched as they grew a human ear on the back of a mouse, and yet it is now 2023 and this thing so many of us are suffering from has been allowed to remain a mystery. Or that, while my friends and I have matured in lockstep, with menstruation going from being a somewhat taboo topic to something discussed with abandon, the same cannot be said for everyone working in healthcare. Hazard tells me about one recent endometriosis study, the Rose trial, where a doctor, Christine Metz, wanted to see if she could create a test that would use period blood samples to diagnose endometriosis without invasive surgery. When she reached out to physicians about her research, the response was initially one of: why would you want to look at menstrual tissue? Why would people even agree to collect that tissue? Or as Hazard puts it: "The response was just 'yuck'." The experiment found that not only were women accepting of the trial methodology, they were practically falling over themselves to fling their Mooncups in the right direction if it would help.

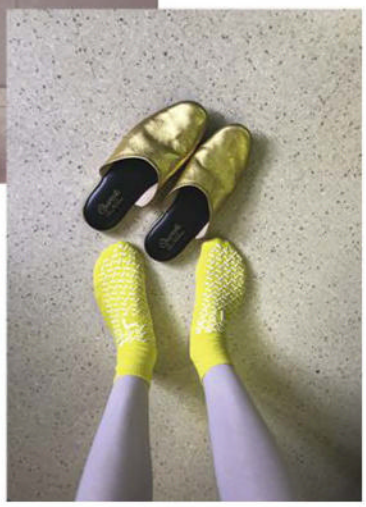
The "yuck" attitude towards women's health lingers with me as I chat to Michelle, 47, who remains relentlessly positive despite experiencing decades of mistakes when it comes to the handling of her endometriosis. The banker from Cardiff spent her teenage years in so much pain that she was unable to get out of bed, but doctors brushed her symptoms off as constipation and IBS. It turned out to be endometriosis – the worst case her doctor had ever seen – which she discovered after collapsing, in pain, at work in her 20s and being rushed to A&E. "At the time I felt positive, like, 'Oh, my gosh, so it wasn't all in my head,'" she says. But it ended up the start of a frustrating journey. Despite treatment, she has remained in acute, chronic pain for most of her life and believes her career has been impacted by countless days taken off to deal with it. Meanwhile, misinformation from doctors meant she missed her shortened fertility window. "Freezing my eggs was never mentioned," she says. "I remember, in my 20s, having a conversation with one surgeon and they were like, 'No, it's not necessary. You're still young.' It makes me angry, but I can't let it define me."

She would now like a hysterectomy to help alleviate her excruciating symptoms. "They have basically point-blank refused to give me the hysterectomy because I have frozen pelvis [in which endometriosis tethers organs together] and they don't know what they're going to find when they go in there."

Faolan, a 20-something from Belfast, understands the frustration that comes with feeling like doctors aren't listening to you. Currently taking hormones for gender affirmation, he describes himself as having to be his own guinea pig when it comes to undergoing endometriosis treatment because, while there's very little research into endometriosis in cisgendered women, there's even less about trans men. "It severely limits the treatment options," he says. The impact of that disparity is only heightened by the way he's been treated by medical professionals. Pushing for a hysterectomy, as his symptoms are so severe, he's been told: "You want this for gender reasons. You probably →



Alexa Chung in hospital following her operation to remove a cyst and endometriosis scar tissue.



"Things are already getting better. It's just we're reversing thousands of years of a patriarchal medical institution"

don't have endometriosis." His darkest moment came in hospital during a "huge flare-up", when one doctor told him, "Even if your endometriosis did get [severe], I wouldn't do anything about it." He says, "It made me feel very upset. I just didn't want to deal with doctors ever again."

Nowadays stirrups and wands, and other Disney-sounding things, are part of my regular check-ups, but when I think back on my endometriosis journey it did take a number of years to get to where I am now. I feel silly for not being able to give you a concise and clear timeline of how I discovered my disease, but this is because, like most people, I was often too busy to take my symptoms seriously enough, didn't know what "normal" was and hadn't even heard of endometriosis until Lena Dunham wrote about it for *Vogue*. Flashes of past incidents do sometimes come into focus: feeling extraordinarily tired a lot of the time; experiencing such pain around my period I'd have to grip a desk on the set I was filming on to stay standing while presenting; the dull throb in my right side that eventually led to someone mentioning the word "cyst" for the first time. It probably took five years between the airport toilet episode and a final endometriosis diagnosis, which really came about because I was, in eventual dramatic fashion, convinced I had ovarian cancer and finally went to that kooky doctor in LA to let her know.

I consider myself incredibly fortunate to have been able to see Colin Davis for my treatment, which I paid for privately. I rushed to see him after a scan with that LA doctor confirmed I had a cyst that might be about to burst. In the process of removing it, Davis was able to confirm and remove the areas of endometriosis too. My memories of the operation are limited to drifting in and out of consciousness to the movie *Love Story*, and drinking a tiny aeroplane orange juice while waiting for my sister to arrive and put my knickers on for me, guiding me home. Happily, since that surgery four years ago I have had no recurrent flare-ups. I don't say this to brag but rather to offer an example of how surgery can resolve the matter if it is discovered and treated early enough – something that every sufferer of endometriosis deserves.

In order to get there, though, a lot needs to change. The UK's National Health Service (NHS) gynaecology waiting lists have gone up 60 per cent since 2020, leaving many endometriosis sufferers waiting two years for laparoscopies. Davis adds that an additional problem is not having an easy diagnostic test, such as "a blood test that would say, 'The chance of you having endometriosis is 80 or 90 per cent and therefore it's worthy of further treatment.' You would make such a big difference to society and you'd also make a big difference to fertility, because if you treated it earlier women might not need to go down the IVF route or the fertility route, and it would save society so much time, money and effort."

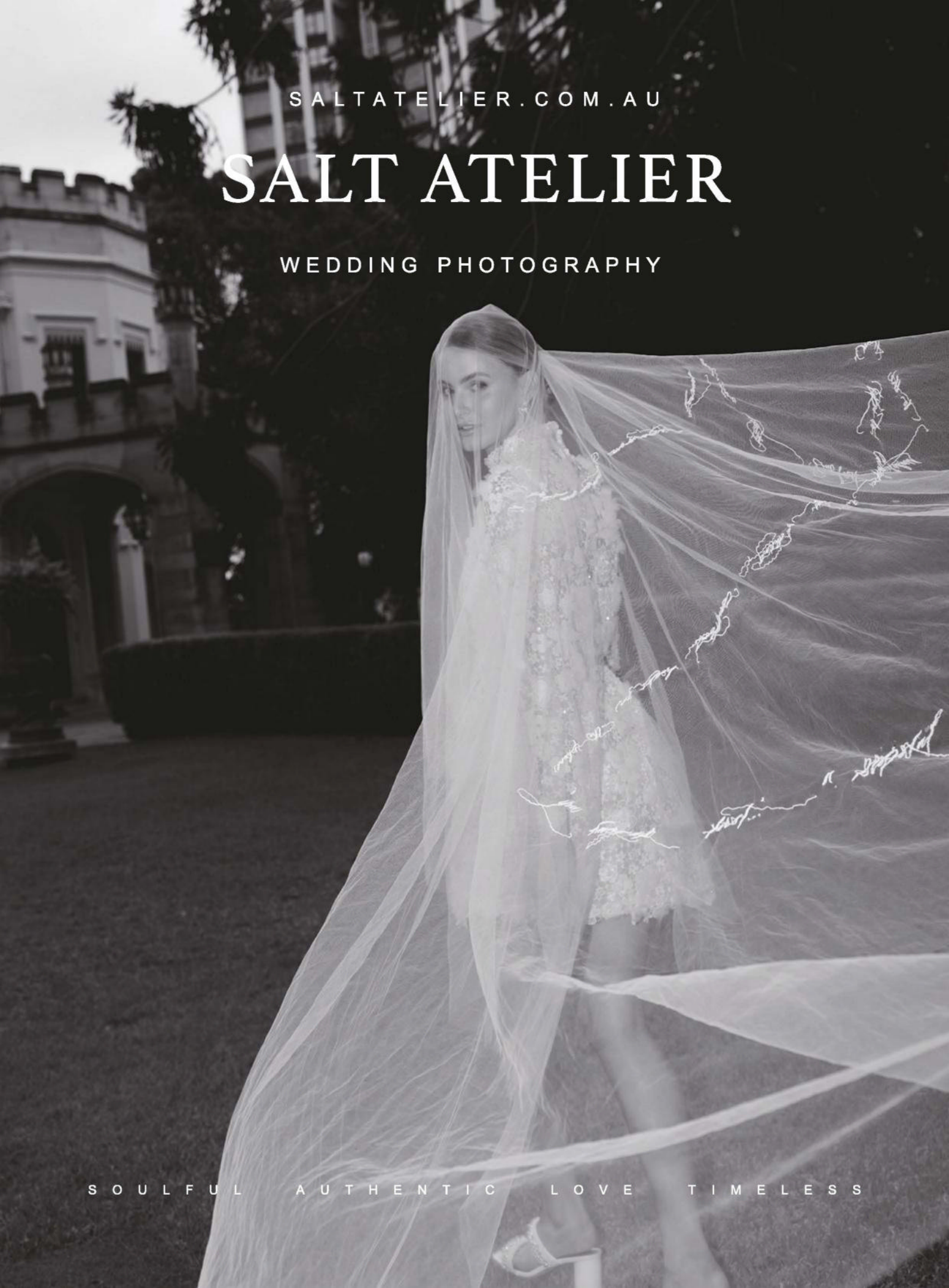
For Hazard, the transformation needed is bigger. She'd like to see more women encouraged to go into medical research roles to reverse the male gaze in healthcare development, more government funding for treating conditions such as endometriosis and better education in schools about what normal periods should be like. "Things are getting better," she stresses. "It's just we're reversing thousands of years of a patriarchal medical institution. It's like changing the direction of a cruise liner."

She's right, positive change is happening. Probably the biggest development in endometriosis care in recent years was revealed this spring by Lucy Whitaker. She's a gynaecologist and medical researcher working at the University of Edinburgh on a groundbreaking treatment: the first new option beyond surgery and hormone therapy since the 1980s, and one that could be a game-changer for people such as Faolan, who can't use or don't react to current treatments – especially since Whitaker plans to make sure trials of it include people of all genders. Chatting from her cosy living room in Scotland, she says: "It's promising. And [as a gynaecologist] it's really exciting to be involved in things that might potentially help my patients."

Whitaker's passion for progress is echoed by Davis and Hazard, and even Michelle and Faolan, who are both now volunteering for patient support organisations, helping other people with the condition fight for better treatment. I understand their need to push for change, though I admit I was reluctant to write this article at first. Sharing personal information, especially of a medical nature, can be scary and uncomfortable, but the more I've learnt about endometriosis, the more I'm certain it's a disease that has been woefully overlooked because it only affects those of us with wombs.

Endometriosis is almost as difficult to pronounce as it is to diagnose, but if we can raise awareness of it we might be able to raise the funds that could expedite a path to an easier diagnosis and more treatment options.

Hazard feels certain that's possible. "It's going to happen very slowly," she says. "And maybe not in our generation, but I believe things will accelerate in the way that they should." ■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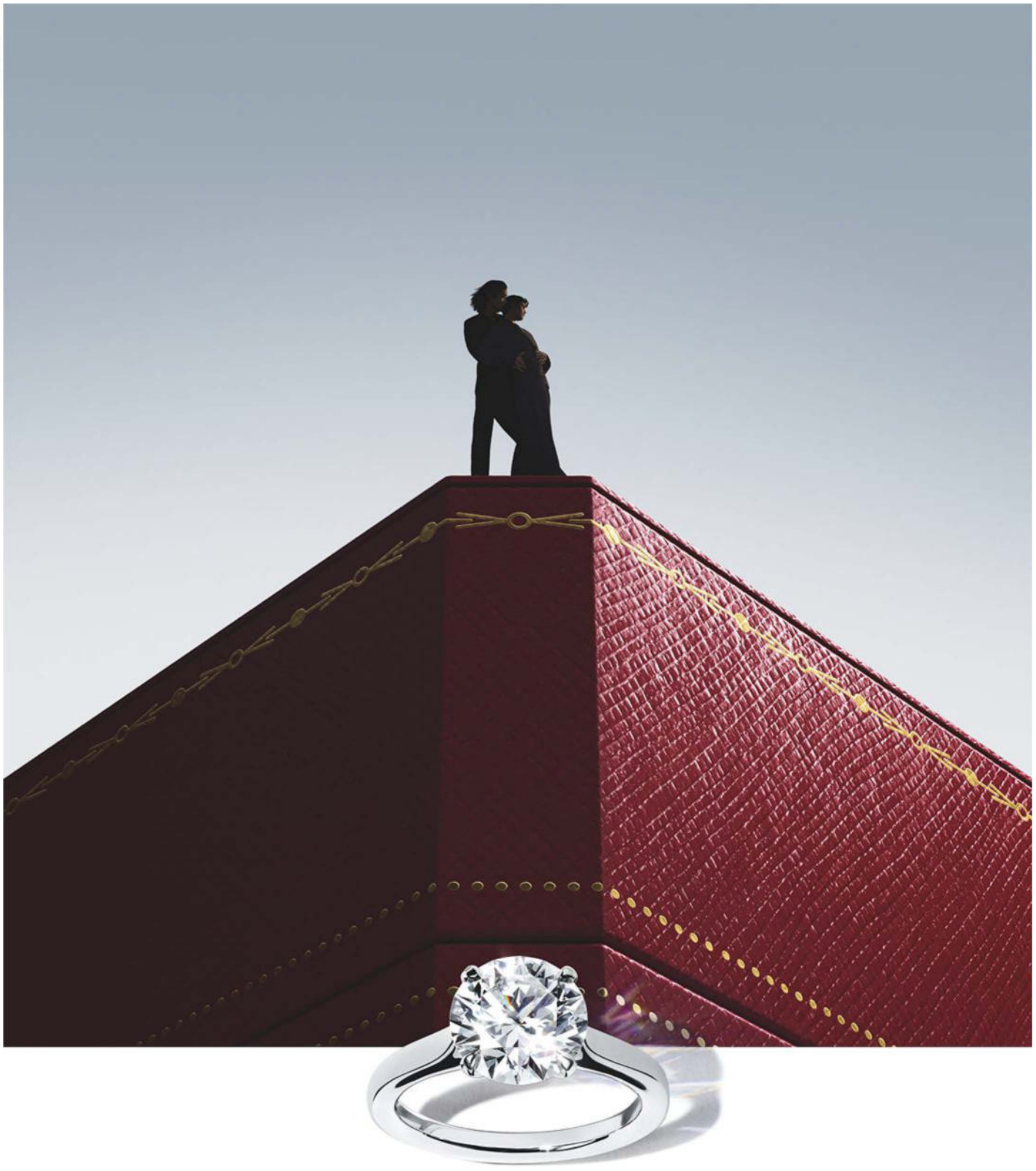


Cartier

DIAMOND COLLECTION

Sydney - Brisbane - Melbourne: Collins Street & Chadstone - 1800130000

VOGUE AUSTRALIA
Weddings

CARTIER necklace P.O.A. Art direction: Arquette Cooke. Stylist: Isabella Mamas. Photograph: Anna Pogossova.

Bound by love

cartier.com.au

Sydney - Brisbane - Melbourne: Collins Street & Chadstone - 1800130000

LOVE

Cartier

Emma & Maurice

After years of moving in similar circles, love blossomed for Emma Addams, creative director of jewellery brand Heart of Bone, and Maurice Terzini, entrepreneur, designer and restaurateur, with the couple exchanging vows in Sydney, at Bondi's Icebergs.

Above: The bride had four outfit changes on the day. **Below**: Emma with close friend Tyrone Susman, on the balcony overlooking Bondi.

"Rick gave Maurice and I matching boots with Perspex heels," says Emma.

TED MIN (SYDNEY), MAXWELL AURELIE/TIMES (PARIS)

Above: The bride during fittings for her Rick Owens wedding dress. **This image**: Cutting the cake, surrounded by loved ones.

Emma begins her walk down the aisle.

White book

WEDDING DATE
October 31, 2022
VENUES
Iceberg's Dining Room and Bar
DRESSES & SHOES
Rick Owens couture
RINGS
Heart of Bone
HAIR
Sophie Roberts
MAKE-UP
Colette Miller
FRAGRANCE
Alaïa
WEDDING PARTY ATTIRE
Rick Owens
PHOTOGRAPHER
Ted Min
FLOWERS
Grandiflora
FIRST DANCE
"Come and Get Your Love" by Redbone

Maurice worked with artist Tracey Deep to create floral installations that hung from the ceiling at Icebergs.

VOGUE AUSTRALIA: **How did you approach planning?** "It was really important to Maurice that he get married in Icebergs [his restaurant], but due to renovations the reopening was delayed for months. We had set a date and friends had booked flights internationally so we decided that, although it was still a building site, we'd make it work. Maurice's amazing builders did the most incredible job of turning the building site into a wedding venue for a day midway through the build. Two days before the event there were no toilets onsite and the day before the wedding I was concreting the entrance while Maurice was hanging tarps on the walls. It was very special that we got to have our wedding there against all the odds."

VA: **Why did you pick your venues?** "Icebergs is very much Maurice's spiritual home and there was no question we would be married there. The night we got engaged we called Ty and Rick [Tyrone Susman and Rick Owens] to tell them the good news and they immediately offered to make my dress and Maurice's suit. That somehow became seven dresses all up and two suits for Maurice. Rick and Ty are very close friends of mine and Maurice has been a client of Rick's for years, so it was kind of destiny that Rick make our wedding outfits. Ty didn't think he'd be able to make it back to Australia that year for our wedding (though he did in the end), so we decided we'd go to Paris for his birthday and have a small ceremony there."

VA: **Styling details you would like to share?** "The day before, we'd painted the windows with white house paint to make the restaurant feel more private and intimate for the ceremony and we both carved little love notes and graffiti into the paint. Maurice hung drop sheets over various sections of the restaurant to cover up exposed walls still under construction. The styling was very low-key and authentic."

VA: **Tell us about your wedding attire.** "Ty would of course make my dress and Maurice's suit, so there was no question about that one. I did a few sketches and sent them to Rick and they worked off that initial idea. In the end they made so many options that I ended up having four outfit changes on the day. All of our friends know how much I love dress-ups, as does Maurice."

VA: **What about accessories?** "Rick made me a metal crown based off a design he'd made previously for the Babel '19 collection, customised to match my crown tattoo on my wedding finger. [When Maurice proposed, he drew a crown on her wedding finger that was later inked on.] Ty insisted that the veil be 10 metres long, which was completely over-the-top, but very spectacular. Maurice's mum, Gina, lent me her veil from her wedding."

Emma and Maurice on the rooftop of Girafe, their Paris wedding venue, with views of the Eiffel Tower. "Everything was perfect, even the rain falling," says Emma.

The couple make their declarations before the reverend in St Peter's Church in Petersham, London.

Savannah & James

Sharing a passion for Christmas, designer Savannah Miller and aristocrat James Whewell planned their wedding to coincide with the festive season, their guest list as glittering as the event itself.

Accessory selections for the day: Bespoke Jimmy Choos, a crown from Lelet NY, earrings from Jennifer Behr and a beautiful handmade silk and lace pouch.

A hand-embroidered message inside the dress.

Tilly Thomas Lux crown adjustments with her sister, Sienna Miller.

VOGUE AUSTRALIA: **How did you meet?** At a barbecue on a temperamental British summer day in 2019 at (groom) James Whewell's sister Sarah's home. "I was faffing with my puppy and someone came running into the house saying: 'You have to come outside, there's a huge double rainbow in the sky'. When I went outside, sure enough, there was the most amazing rainbow I have ever seen, and standing directly below it was James and his tall black hairy dog, Tipsy. It was like a Turner painting, and I definitely did a double take."

VA: **How did your partner propose?** On Boxing Day, surrounded by family. "He had asked the kids if they would be his stepchildren that morning – down on one knee, with the ring! – so they were all in on it. I couldn't understand why everyone was so twitchy and not eating the delicious ham I had cooked for lunch or why he was wearing his jacket at the table. Then he got down on one knee beside me, and we all melted in tears of joy and laughter."

VA: **How did you approach planning?** "It really helped me reconnect with my creativity. Being in a creative business means that often I have to listen to my head not my heart and this process has reminded me that true creativity comes from the heart and the heart alone."

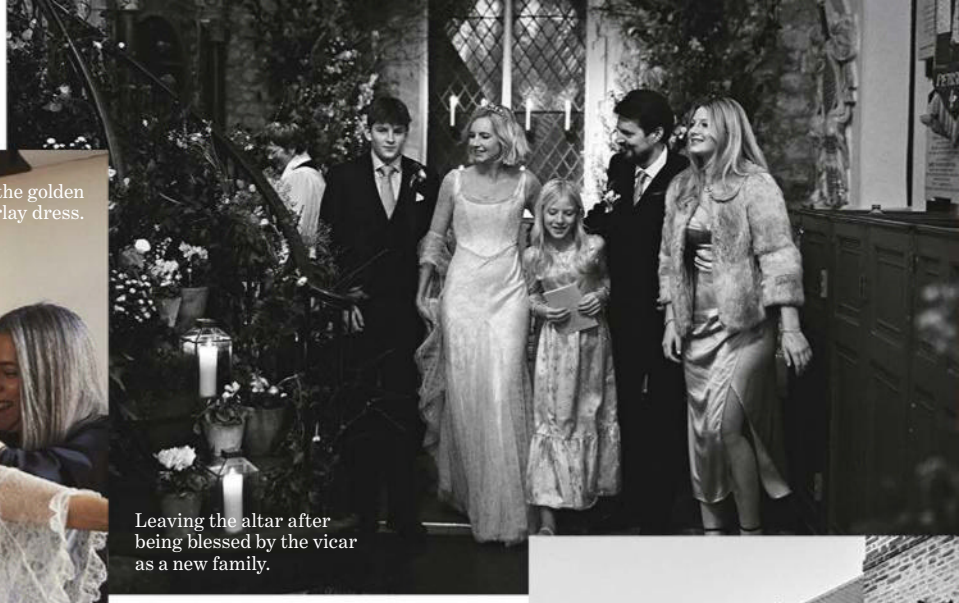
VA: **How would you describe the theme of your wedding day?** "James and I chose to get married at this time of year because we both adore Christmas. We went all out singing our favourite Christmas carols."

VA: **Why did you pick your venue?** "St. Peters is an old Saxon church, so rather than standing at the front we stood in the middle of the church with our friends and family all around us. It felt so intimate and magical being so close to all of them. Creating the ceremony was a very personal process, and it →

Detail of the lace and gown's antique trim.

BENJAMIN WHEELER

Being fitted into the golden Chantilly lace overlay dress.



Leaving the altar after being blessed by the vicar as a new family.

Sienna Miller.

The vicar helps Savannah arrange acres of lace as she walks into the church on her son's arm.

Walking down the aisle with her son, Moses.

was really reflected in the atmosphere that we generated as a result. I was completely elated from start to finish."

VA: Tell us about your wedding attire. "I was super inspired by the classical Arthurian Lady of the Lake as well as Catherine the Great for some major drama. I've dressed a lot of brides over the years and had a good understanding of what I wanted for myself. The look – now named the 'Savannah' – was designed to work for my ceremony and reception and was made up of a super sexy bias-cut gold satin dress with a structured corset and plunging neckline."

VA: What about accessories? A crown from Tilly Thomas Lux, Jimmy Choo shoes and jewellery by Heidi Hockenjos. "Heidi took apart an 80s diamond ring that my mum gave me when I was born but that had never been worn and created tiny golden discs and diamonds to lay across my décolletage. Her work is so fine and delicate, and it felt like the perfect accompaniment to the dress. She also created our wedding rings and engraved the initials of our families inside them so that they can be with us every day in our marriage." After dinner, "I added the vintage pearl Nikki halo from Leleny and opted for some killer sexy Manolos. I then unzipped my satin gown to reveal a flash of leg and walked to the ballroom of Petersham house." ■

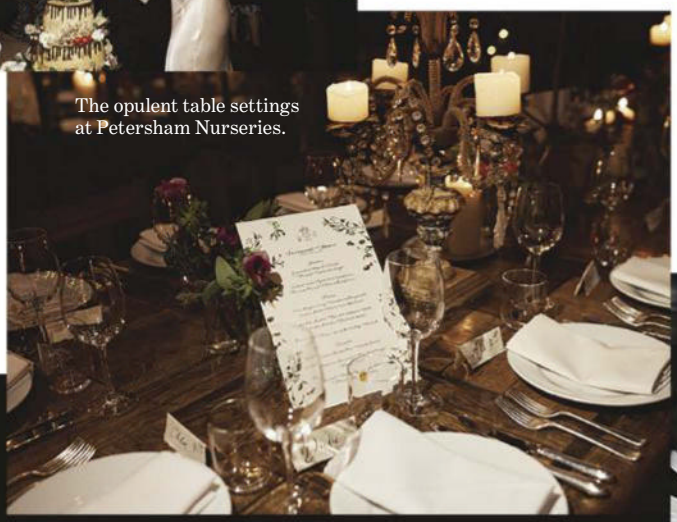
BENJAMIN WHEELER

Bridesmaids Marlowe Sturridge and Lyra Guise.

White book

WEDDING DATE
December 9, 2022
VENUE
St. Peter's Church; Petersham House
DRESS
Savannah Miller
SHOES
Jimmy Choo
RINGS
Heidi Hockenjos
MAKE-UP
Wendy Rowe
GROOM'S ATTIRE
Norton & Sons
BRIDESMAIDS' DRESSES
Savannah Miller
PHOTOGRAPHER
Benjamin Wheeler

Cutting the chocolate and pistachio cake.



The opulent table settings at Petersham Nurseries.

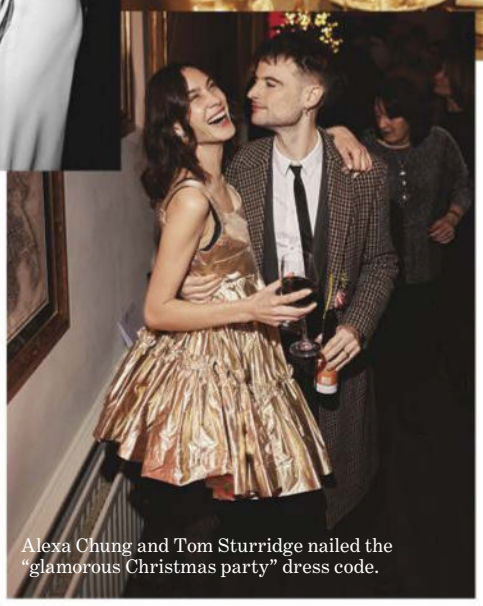
Sharing a post-speech kiss.

Savannah in her Estelle dress dancing with her son, sister Sienna, and mother.

Guests including Jamie Dornan, left, enjoying supper.

Holding giant golden sparklers as they walk through an archway of friends.

The littlest bridesmaid, Cecily Ince Cohen, twirls amid the festive lights.



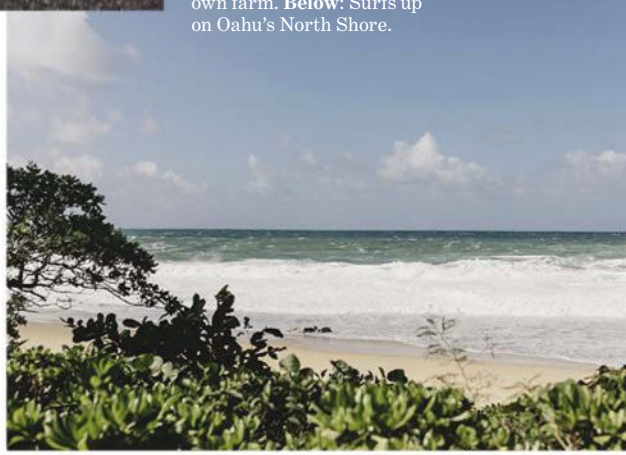
Alexa Chung and Tom Sturridge nailed the "glamorous Christmas party" dress code.

Lauryn & John

The lush natural beauty of Hawaii served as an idyllic backdrop for the relaxed outdoor nuptials of American pro surfer "John John" Alexander Florence and his Australian bride, model-turned-horticulture student Lauryn Ashley Cribb.

Above: Flowers were a focal point at the event, many harvested from Lauryn's own farm. **Below**: Surfs up on Oahu's North Shore.

Loved ones gathered for the big day, held close to the couple's home near the spectacular and sacred Waimea Valley.



John, wearing a garland of green leaves, and Lauryn, opting for bare feet on the day.

The a mermaid-cut chiffon Liz Martinez dress with a 20s-style beaded fringe.

White book

WEDDING DATE
December, 2022
VENUE
Waimea Valley
DRESS
Liz Martinez
HAIR
Ashlee Valeros
MAKE-UP
Risa Hoshino
PHOTOGRAPHER
Cassandra Ladru
WEDDING PLANNER
K. Zietz Weddings
FLOWERS
Best Day Ever
CATERING
Ke Nui Kitchen
MUSIC
Mana Music (ceremony)

VOGUE AUSTRALIA: **How did you meet?** "John and I met at a party in Rainbow Bay, Australia in 2012 at ages 17 and 19."
VA: **How would you describe the theme and style of your wedding day?** "I would say a garden party theme with a little merge of tropical. I wanted to incorporate the natural surroundings into the floral design. We had some anthuriums and some flowers from my garden and it felt really special to know I grew some for our wedding day. I could see there were little bits of our garden throughout the entire event."
VA: **Why did you pick your venue?** "Waimea Valley is so close to our home; it's a beautiful reservation of native plants and is considered a very spiritual place in the ancient Hawaiian culture. Within the valley is a *heiau*, meaning place of worship, which was dedicated to Lono, the Hawaiian god of peace, fertility and agriculture."
VA: **Tell us about your wedding attire.** "I truly has such a hard time finding a dress that I really clicked with … time wasn't on my side either, as I couldn't make up my mind. Liz Martinez had a TikTok that I happened to be following and the Luca dress popped up – it had only just been released. I played it over and over and I couldn't get it out of my head. John and I travel on his tour and trying to link up the dates to go and see it wasn't an option, although I knew in my heart it was the one. I understand why people wouldn't recommend buying a wedding dress without trying it. Thankfully when it arrived, it fit like a glove and I couldn't wait to wear it. The dress itself has a classic, effortless and subtly sexy way about it."
VA: **What about accessories?** "My Jennifer Behr earrings had dainty flowers on them and I am an avid flower lover, usually digging all day long in my garden with dirt in my hair. They felt like a little grounding piece for me among all the glam. As for my shoes, I was deciding between my gumboots, due to the nature of the grounds, and some flat sandals. I had a feeling I didn't want to wear either shoes and so went with bare feet for the entire day, one of the best decisions! I danced the night away."
VA: **Describe your hair and make-up.** "I have a short bob so I found beautiful photos of Miranda Kerr and Shanina Shaik with 1920s loose finger waves and that was my inspiration. Elegant was my word for the day; soft, natural make-up in neutral colours and a little pink lip and blush. I'm usually covered in mud coming home from our little farm, so anything was an upgrade."

"The Waimea river flooded the venue the day before. We were very lucky it subsided and the grounds were not at all muddy or wet," reveals Lauryn.

Sharing cake at the reception.

CASSANDRA LADRU

Andy & Nathan

When creative couple, Australian Andy Moller and his English groom, Nathan Cole, planned a wedding in London, it was destined to be a show of immaculate style. Moller shares details of the day.

Andy Moller (left) and Nathan Cole wore identical "white tie and tails" for their ceremony, but added personal touches with shirt studs, cufflinks and different dress shoes.

VOGUE AUSTRALIA: **How would you describe the theme of your wedding?** "The overarching feeling for the day was bringing together our 'families', our people from all over the world. The style of the evening drew on considered, classic touches. Our inspiration came from the 19th-century architecture of the building, former palm courts of a bygone era, spring floral accents with silverware and bronze touches. We wanted to create multiple 'wow' moments. As each guest entered a new room there was something new and exciting to experience."

VA: **Why did you pick your venue?** "With so many people coming from outside of London to be with us, we wanted to mark the occasion with an incredible, awe-inspiring, and quintessentially British setting. We liked how the private members' club brought all of these people into the heart of London, with the club just down the road from Buckingham Palace. We took over the entire building, which allowed us to hold all aspects of the wedding there, from the ceremony to the dinner and the big party, and all our guests were able to explore the most beautiful spaces and rooms at their leisure."

VA: **Tell us about your wedding attire.** "Inspired by the beautiful 19th-century interiors of our venue, we wanted to look classic and elegant for the formal ceremony and dinner part of the event. We also knew that we wanted to have an outfit change later in the evening into something fun. For the ceremony, we chose made-to-measure full 'white tie and tails' evening suits by Ede & Ravenscroft. For the party, we changed into bespoke, pale gold tuxedos by Savile Row's Richard James and custom shirts with shoes by Manolo Blahnik. I wore a double-breasted velvet suit, a chocolate brown silk satin shirt and leather loafers. Nathan paired his slimline, single-breasted shantung silk tuxedo with an ivory sand-washed silk shirt and ivory calfskin loafers."

VA: **What about accessories?** "We had a few floral buttonhole options created by Nathan on the morning of our wedding. The selection included gardenias, carnations and spray carnations and we went with what felt right at the time, the smaller spray carnation. Because Nathan prefers rose gold accents and I prefer white gold and stainless steel, our shirt studs and cufflinks reflected our personalities. On the morning of our wedding, Nathan gave me some beautiful classic knot motif Georg Jensen cufflinks engraved with our initials. To complete our party looks, we both wore antique citrine brooches and Prada silk pocket squares."

SHAUN JAMES COX. SOPHIE STAFFORD. HENRY WOIDE

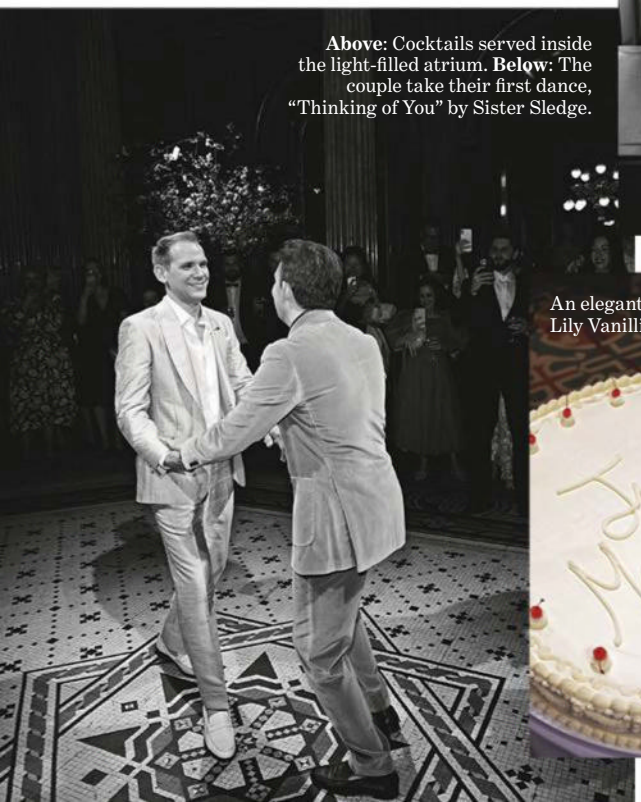
Outside the historic private members' club in Pall Mall, London, chosen for its striking architecture and grand interiors.

Loved ones travelled from Australia, New Zealand, the US, Europe and all around England to be part of the day.

White book

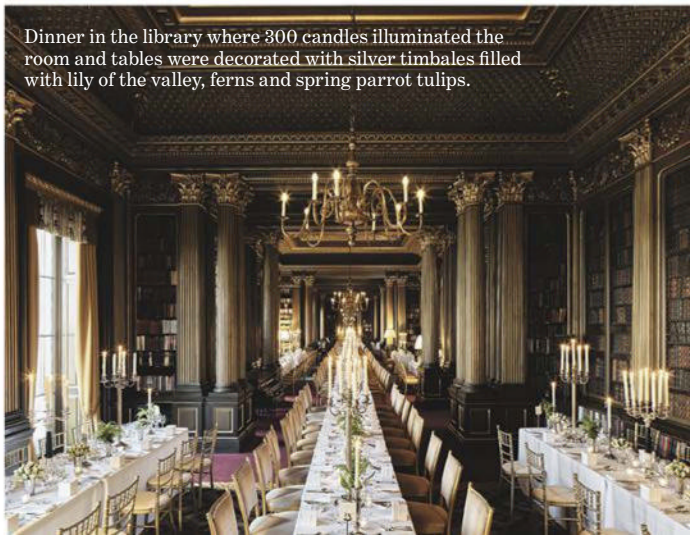
WEDDING DATE
April 8, 2023
VENUE
Private Members' Club, London
ATTIRE
Ede & Ravenscroft evening suits; Richard James bespoke tuxedos, and bespoke Emma Willis shirts
RINGS
Dévé
GROOMING
Teddy Mitchell
PHOTOGRAPHERS
Shaun James Cox; Sophie Stafford; Henry Woide
WEDDING PLANNER
Studio Boum
FLOWERS
Paul Thomas

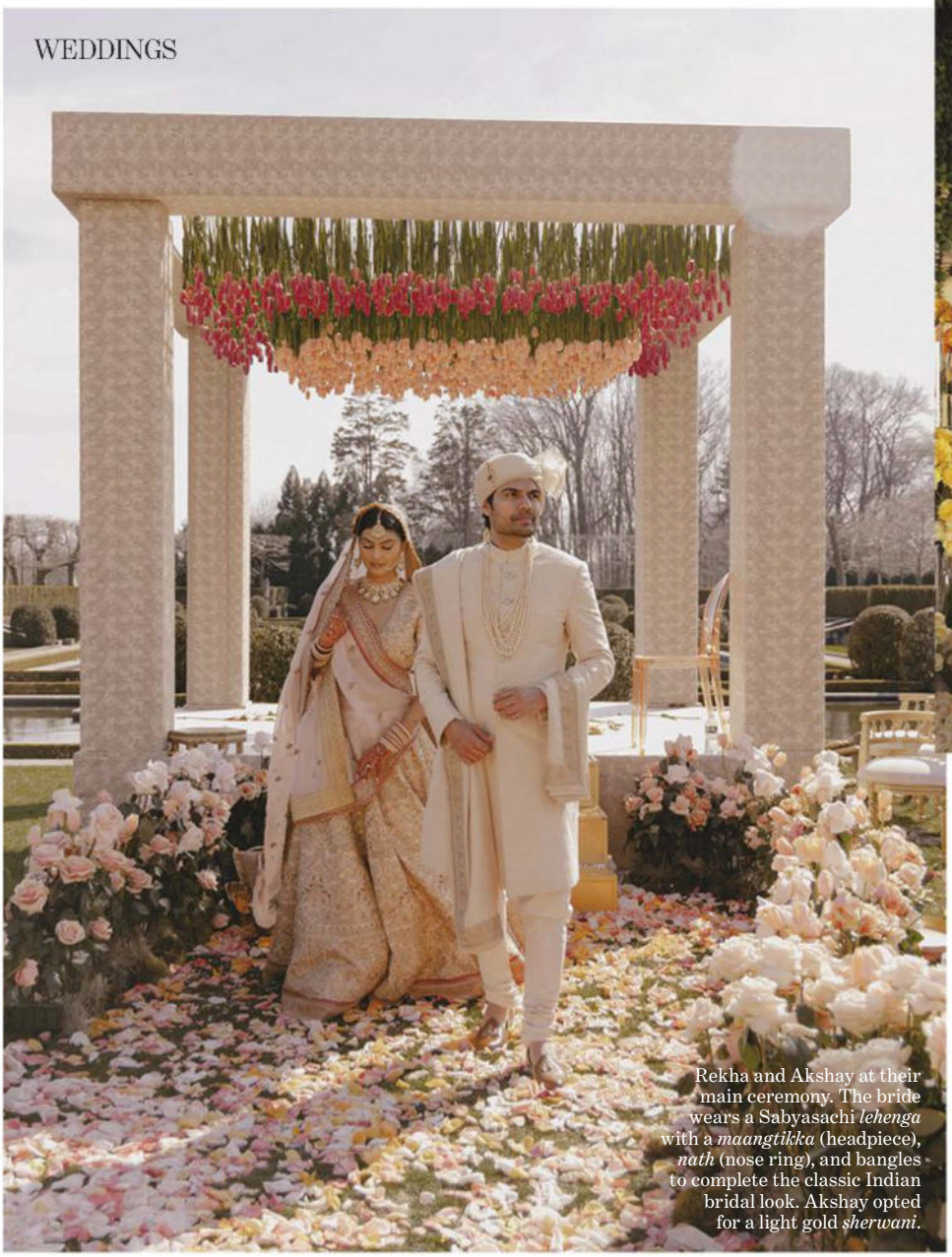
Above: Cocktails served inside the light-filled atrium. **Below**: The couple take their first dance, "Thinking of You" by Sister Sledge.



An elegant cake from Lily Vanilli Bakery.

Dinner in the library where 300 candles illuminated the room and tables were decorated with silver timbales filled with lily of the valley, ferns and spring parrot tulips.





Rekha and Akshay at their main ceremony. The bride wears a Sabyasachi *lehenga* with a *maangtikka* (headpiece), *nath* (nose ring), and bangles to complete the classic Indian bridal look. Akshay opted for a light gold *sherwani*.

The couple in the *Mehndi* room, the bride wearing Arpita Mehta.

Lemon hues adorn tables in the courtyard.

Rekha & Akshay

Rekha Marda and Akshay Sharma's extravagant three-day Indian wedding hosted in a castle on Long Island, was filled with colour, joy and celebration.

Sometimes, things just fall into place. Example: Rekha Marda and Akshay Sharma meeting on the eve of Valentine's Day at a Bollywood party in Philadelphia. Rekha, then a student at Wharton Business School, says that theirs was a rom-com style meet-cute. "We both just happened to be on the dance floor at the same time," she says.

Rekha, an investment analyst, and Akshay, an internal medicine doctor, knew from the beginning that they wanted to make Indian tradition a centrepiece of their wedding. For the ceremony, that meant going big. "We had six events over the course of three days," the bride recalls, "It was a lot to plan." Oheka Castle perched on the North Shore of New York's Long Island, was the ideal vessel for the grandeur they envisioned: a European-style chateau with labyrinthine gardens ripped from the Versailles playbook.

Not a nook of the castle was left unexplored. Every event – including the *Mehndi* (where *mehndi* is applied to the bride's hands and arms), the *Haldi* (where the bride and

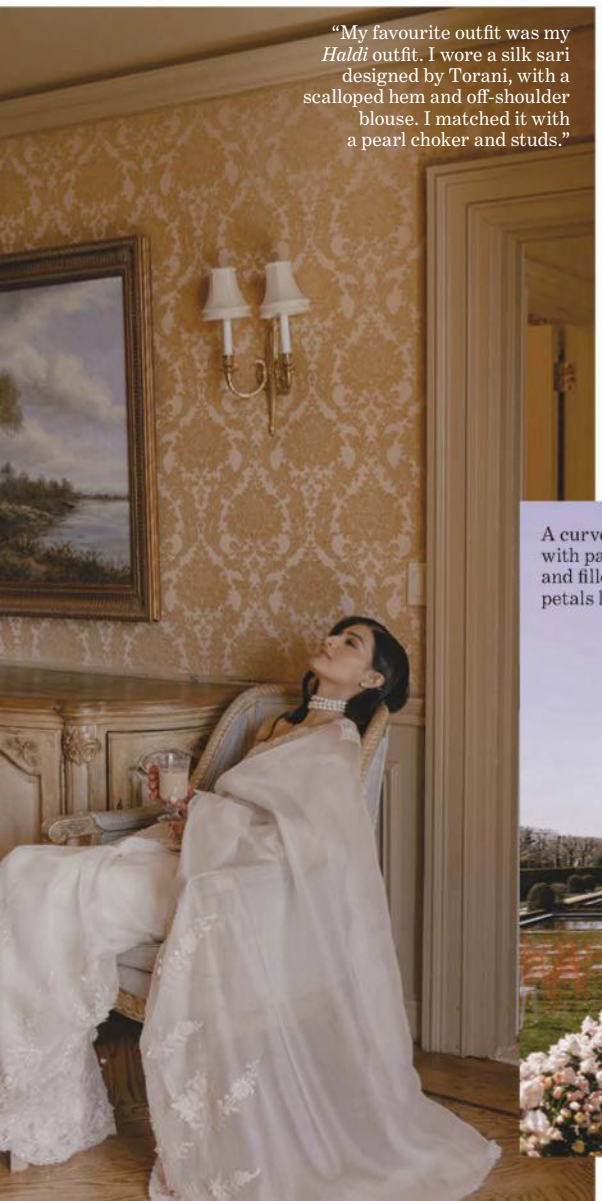
WORDS: GLADYS LAI PHOTOGRAPHS: MILI GHOSH

groom are covered in turmeric paste), and the *Sangeet* (a singing and dancing ceremony) – was held in a different area of the estate, from the courtyard to the ballroom. Rekha and Akshay worked with the Prashe Decor team on the floral arrangements for the day, which helped distinguish the events in tone and palette. The four-pillared *mandap*, for example, was starred with rows of hanging peach tulips, while the reception was accompanied by toile and jewel-toned roses – "more of an edgy vibe", Rekha notes, "to match the black lacquer tables".

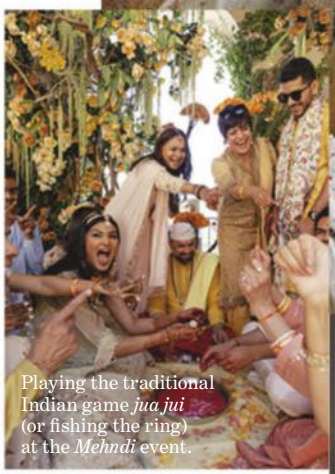
To add extra variety for the guests wandering through the castle corridors: a change of bridal outfit for each of the six spaces. The *Haldi*, held in a cocoon of yellow and orange blooms, called for a white Torani sari and pearl choker. The main ceremony saw Rekha reach for a blush pink Sabyasachi *lehenga*, embroidered with antique gold thread; Akshay's *sherwani* was designed to match that particular gilded detail.

Despite the size of the ceremony, Rekha and Akshay took care to cultivate the air of a more intimate gathering through music, games and a surprise choir. "After the reception, we were called out to the foyer of the castle, and all our guests were standing down the staircase holding long-stemmed candles," remembers Rekha. "Akshay and I started swaying together to the music and it was such a magical moment."

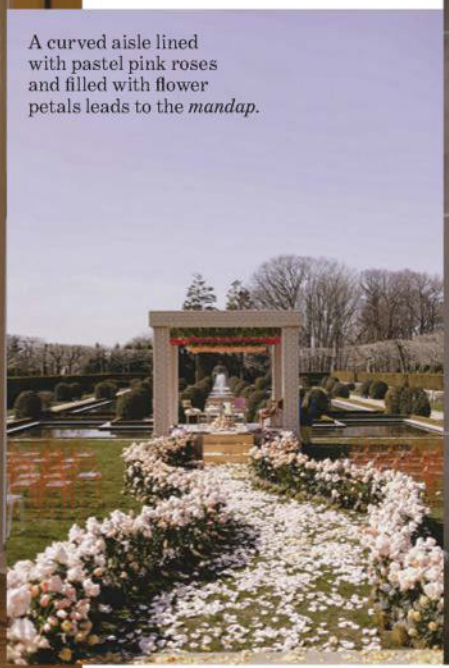
Rekha wore Arpita Mehta for her pre-wedding celebrations.



"My favourite outfit was my *Haldi* outfit. I wore a silk sari designed by Torani, with a scalloped hem and off-shoulder blouse. I matched it with a pearl choker and studs."



Playing the traditional Indian game *jua jui* (or fishing the ring) at the *Mehndi* event.



A curved aisle lined with pastel pink roses and filled with flower petals leads to the *mandap*.

The bride throws rice during *vidaai*, a final goodbye and thank you to her parents.

Tish Weinstock in her antique lace veil and gown by Jane Bourvis, with wedding guest Kate Moss.

CHRIS LENSZ

The bride's dramatic hair extensions were inspired by Rosalía.

Tish & Tom

Journalist Tish Weinstock was bewitching in three extraordinary gowns for her Halloween wedding to stylist Tom Guinness.

VOGUE AUSTRALIA: **How did your partner propose?** Tom Guinness proposed three years ago at Le Manoir aux Quat'Saisons, when Tish was eight months pregnant with their son, Reuben. "I knew it would happen at some point, but I was never that bothered about a wedding. But I did love the idea of a really magical party."

VA: **What was the theme of the wedding day?** A three-day bacchanal staged over Halloween weekend. "I thought, what's scarier than a wedding? … A Halloween wedding. October in England just felt right. The castle is so beautiful and October is my birthday month … I'm an autumnal creature."

VA: **Why did you pick your venue?** Belvoir Castle, the 11th-century ancestral home of the Duke of Rutland, lent itself to the theme of the wedding. On the Friday night, a pub quiz was hosted by Jack Guinness, held at the Wheel Inn on the Belvoir estate with the bride and groom dressing up as Baz Luhrmann's Romeo and Juliet. "It feels like the last year we can get away with being 15-year-olds," says Tish. After dinner, a party was held in the castle basement which was transformed into a "weird gothic dungeon" by sculptor Joe Rus. For recovery the next day, guests gathered for a picnic at the estate's Frog Hollow.

VA: **Tell us about your wedding attire.** Three antique and vintage wedding gowns. Ceremony: "I knew I wanted it to be quite gothic, Miss Havisham vibes," says Tish, who wore custom Jane Bourvis. A piece of Normandy lace Bourvis →

Tish in her third wedding gown by John Galliano for Christian Dior, with husband Tom Guinness and the towering wedding cake.

had bought at auction formed the body of the dress, with more antique lace repurposed for the sleeves. "It's basically based on Morticia Addams, who is my style icon, obviously!" says Tish. For the 30s-style veil, Tish explains: "Most veils are held together with a clip at the back, but I was looking at this amazing Jean Paul Gaultier bride whose veil had a clip at either side of her head. That's what we've done." Miu Miu ballet flats were the finishing touch. "I suddenly had visions of tripping in heels," she says. "I feel much safer in them." Drinks: a vintage gown from John Galliano's autumn/winter '09 collection, Beautifully Iced Maidens. Tish wore vintage Dior shoes and removed the lining from the Galliano gown. "It's pretty much the ultimate in naked dressing," she says. Afterparty: A beaded, bias-cut gown by Galliano for Dior. Recovery party: An upcycled piano shawl dress by Tish's friend and wedding guest, designer Conner Ives. "It's bias cut and a bit backless – it really is amazing," says Tish. Worn with it, a vintage Paco Rabanne coat and a pair of wellies. "I've had such fun putting together all of these looks. Clothes are a passion of mine – it's a terrible addiction!" ■

Guests gather outside Belvoir Castle for the dusk ceremony.

The couple, showered with confetti after the ceremony.

Kate Moss with Tish, shows off her fangs for Friday night's fancy dress quiz.

Below, from left: Nikolai von Bismarck, Tish in her second dress, a Galliano "Iced Maidens" gown, Tom Guinness, Jazzy De Lisser and Jordan Barrett.

CHRIS LENSZ

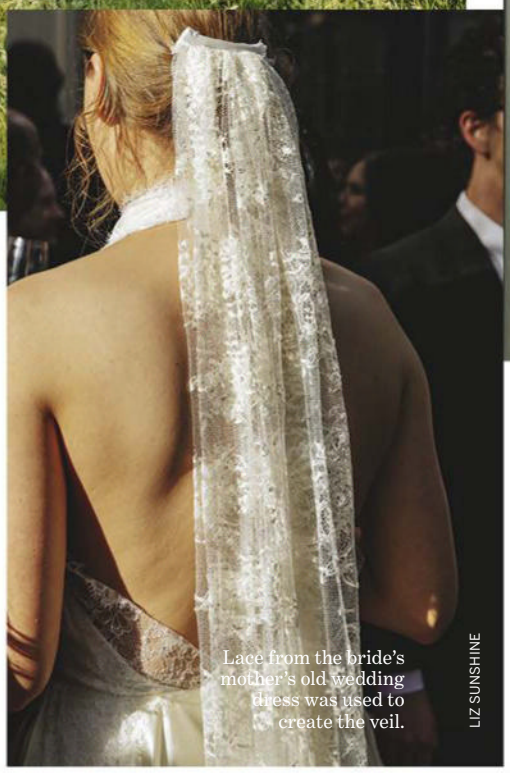
White book

WEDDING DATE
October 30, 2022
VENUE
Belvoir Castle, UK
DRESSES
Custom Jane Bourvis; vintage John Galliano; vintage Galliano for Dior
SHOES:
Miu Miu; vintage Dior
GROOM'S ATTIRE
John Galliano's Margiela and Wales Bonner
PHOTOGRAPHER
Chris Lensz
WEDDING PLANNER
My Beautiful City

Francesca & Jordan

One of Canberra's oldest buildings, a heritage-listed theatre, set the scene for *Vogue*'s digital director and her husband Jordan's spring wedding.

The newlyweds on the grounds of Albert Hall where the reception was held. Francesca wears a gown from Danielle Frankel, Jordan wears a P Johnson suit.



Lace from the bride's mother's old wedding dress was used to create the veil.

LIZ SUNSHINE

VOGUE AUSTRALIA: **How did you meet?** "Jordan and I met on the first day of university when we were both enrolled in Politics 101. Now given we live in Canberra, it was quite a fitting class."

VA: **How would you describe the theme and style of your wedding day?** "We wanted a vintage-inspired, low-key dinner party with a lot of dancing. That meant classic white tablecloths to go with the bright red chairs (they came with the venue), and bright, almost randomly assorted florals on the table. I hand-wrote all our own menus and place settings, and because we didn't have a wedding planner, the bridal party set up the space on the morning of, meaning there were plenty of personal touches – we ironed every table cloth!"

VA: **How did you approach planning your wedding?** "My vision for our wedding was for it to feel inherently like us, so we decided to do it all ourselves. It ended up being a lot of work, but it meant we had total control. I worked backwards from the venue – the National Gallery of Australia (NGV) for the ceremony, and for the reception, Albert Hall, a heritage-listed theatre. I bought everything in, from the tables to the flowers, which I arranged myself the day before. Catering was by the Sydney-based team at Aplenty who I'd enjoyed through work before and fell in love with. They do bespoke Mediterranean-style menus that are made to share, and the food was such a highlight – everyone told us it was the best food they'd ever had at a wedding! We ordered all the alcohol via Dan Murphy's wedding concierge service, which was fantastic as it was bespoke to what we wanted and was delivered to the venue the day before. We had an amazing on-the-day coordinator to help run everything smoothly, which was essential."

VA: **Tell us about your wedding attire.** "I originally bought a vintage Prada mini-dress as the main dress but ended up ordering a piece from Danielle Frankel on Net-A-Porter four days before the wedding (I know!). It arrived at 8am that morning – fate, I think – and I ended up wearing the Prada mini for dancing. My veil was made by Mum out of lace from her old wedding dress, which was really special. My shoes were Miu Miu, but I ended up changing into Birkenstocks for the dance floor. You've got to be comfortable!"

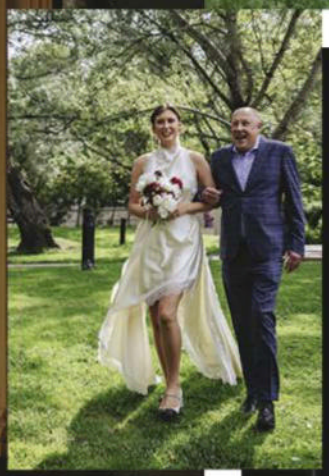
Guests gather outside Canberra's heritage venue Albert Hall.

Posing for photographs in the verdant garden of the reception venue.

White book

WEDDING DATE
November 11, 2022
VENUE
The National Gallery of Australia; Albert Hall, Canberra
DRESSES
Danielle Frankel; vintage Prada,
SHOES
Miu Miu
RINGS
Wade Taranto
HAIR & MAKE-UP
Cassandra Lee
GROOM'S ATTIRE
P Johnson
PHOTOGRAPHER
Liz Sunshine
CATERING
Aplenty

Tables await guests inside the venue. The bridal party set everything up on the day, the bride arranging the flowers.



The couple take a breather from the dance floor, Francesca in her second dress by Prada with Miu Miu shoes.

Mackenzie & JP

Timeless, romantic and intimate, the wedding of Mackenzie Carroll and JP Manley was a family affair that embraced the beautiful landscape of a country vineyard.

JP Manley and Mackenzie Carroll at Centennial Vineyards, Bowral, which was awash in autumnal colours on their big day.

The bride carried tulips, her favourite flowers. **Right:** fruit was incorporated into the styling.

Candlelit tables cast a gentle glow in keeping with the soft, romantic theme.

White book

WEDDING DATE
April 14, 2023
VENUE
Centennial Vineyards, Bowral
DRESS
Ines Di Santo
SHOES
Valentino
HAIR
Kayla Goss Bridal
MAKE-UP
Emma Gerrie
PHOTOGRAPHER
Lucie Blake Photography
FLOWERS
Fritillerie
MUSIC
Ella's Holiday
CATERING
Centennial Vineyards

"We aren't cake people," says Mackenzie, who instead opted for a rustic cheese tower.

VOGUE AUSTRALIA: **How would you describe the theme of your wedding day?** "Classic and timeless with the feel of old romance."

VA: **Styling details you would like to share?** "Our stationer created beautiful white ribbon place cards, which were tied around the guests' wine glasses. This matched our lovely silk seating chart. What was so brilliant was that our guests tied them around bags or in their hair to take them home."

VA: **Why did you pick your venue?** "We were drawn to venues that had an alfresco and Tuscan feel and wanted it to be out of town and at a winery. We fell in love with Centennial Vineyards's sandstone courtyard and beautiful gardens. Being an April wedding, we knew the colours would be striking at that time of year, and Bowral is a lovely spot for a weekend away, which we hoped our guests would be able to enjoy. We also loved that our ceremony and reception could be held at the same place."

VA: **Tell us about your wedding attire.** "My dress was by Ines Di Santo and I adored it. It pulled together the timelessness of the day with its classic cut – but the back of the dress was unlike anything I had seen before, which made it feel unique and special. I was convinced that I wouldn't have any lace in my look, but the subtle lace detail on the side ended up being my favourite part."

VA: **What about accessories?** "I wore fingerless gloves for the reception to create a second look. These were made using the lace from my mum's 1990 wedding dress. I am a shoe girl at heart, so my patent Valentino heels brought the look together. I kept my jewellery simple but sentimental – I wore my great grandmother's pearl earrings and my 'something blue' was a ring I had reset using a sapphire from my maternal grandmother."

VA: **Describe your hair and make-up.** "I knew I wanted to wear my hair up to show off the strapless neckline of my dress. I also wanted to look and feel like myself, so I went for a natural and bronzed make-up look for myself and my bridesmaids."

LUCIE BLAKE PHOTOGRAPHY

Bessette
BRIDAL

Photo: CALIKA

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Hermione & Anthony

London-based expat Hermione Underwood and her husband Anthony Bellm invited guests from all over the world to their joyful second wedding in Mallorca, spread over three days.

VOGUE AUSTRALIA: **How would you describe the theme of your wedding day?** "We spend a lot of time in Mallorca and love the laid-back vibe, the spirit, energy and landscape of Deià. With guests joining us from all over the world, we really wanted to create an amazing few days for them to experience the area and celebrate with us. Our main focus was for everyone to get to know each other and most importantly, to have fun. We crafted each of the three days around an idea. Day One we called 'Birds of Paradise,' our wedding day was 'Shakespeare's Sonnet 18' and day three was your classic recovery pool party. Creatively, we'd already had our more traditional church ceremony in England, so we felt like we could have fun with our Spanish events."

VA: **Why did you pick your venue?** "We were lucky to marry at my husband's family home in Deià. The location is not only stunningly beautiful, but also holds a really special significance to us as a place where we've shared so many happy moments."

VA: **Tell us about your wedding attire.** "Above all, I wanted the vibe to match the location. The whole experience in the Dior salon was a dream, and it was the first gown I put on that felt immediately effortless and uncontrived. The fabric and craftsmanship were, of course, amazing, and it felt like exactly the kind of elevated simplicity I was confident in. I wore custom Dior shoes personalised with 'Mrs Bellm'."

VA: **What about accessories?** "With such a perfectly minimalist gown, I landed on a classic, two-tier, unadorned veil by Leah Da Gloria, diamond studs, and a gold necklace that echoed the sun motif we used throughout. My husband has lived in India and we incorporated some really beautiful traditions into our ceremony including the gifting of a mangalsutra necklace. It is an item I will treasure. To finish it all off, our florist created the ideal bouquet of long-stemmed white roses."

VA: **Describe your hair and make-up.** "The brief for my bridal look was effortless, bronzed and fresh. I did not want anything remotely overdone as the vibe in Mallorca is so laid-back. My hair was brushed out and relaxed, but with echoes of something more structured. It had to last the day and night, and this less 'done' style was perfect for that."

VA: **The most unexpected part of your wedding day?** "Absolutely without doubt the fact that my husband surprised me with Nick Mulvey singing our favourite song live as I walked down the aisle. We both love his music and completely without me knowing, he'd arranged for Nick to be there. As I rounded the final corner on my father's arm, I just remember getting to the start of the aisle and seeing that it was him singing, not a pre-recorded track. I still can't get over it. It was unbelievable."

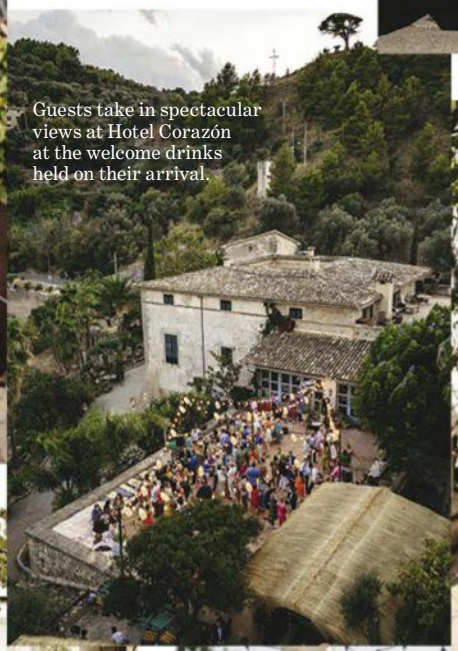
Channelling Spanish vacay vibes, Hermione wears a minimalist Christian Dior gown; Anthony, a Paley Mundy suit and Panama hat.

Hermione and her older brother, driving her to the groom's family home for the ceremony.

White book

WEDDING DATE
September 24, 2022
VENUE
A private home in Deià, Mallorca
DRESS & SHOES
Christian Dior
RINGS
Humphrey Butler
HAIR
Clo&Flo
MAKE-UP
Agata Pzorske
FRAGRANCE
Frederic Malle Rose & Cuir
PHOTOGRAPHER
Chris & Ruth Photography
WEDDING PLANNER
Butler Experience
FLOWERS
Charlotte D'Arcy

Recovery day: Hermione wears a Rosie Assoulin dress, Anthony wears a suit by Péro, both with matching Loewe sunglasses.



Guests take in spectacular views at Hotel Corazón at the welcome drinks held on their arrival.

Sharing a moment of connection after the ceremony.

Synchronised swimmers and aerial swing dancers at the recovery party hosted at the family home.

CHRIS & RUTH PHOTOGRAPHY

Hermione in fitted silk dress by Leah Da Gloria for welcome drinks at Hotel Corazón.

Lanterns hung poolside create a sense of romance.

Cecilie & Jacob

Cecilie Thorsmark, CEO of Copenhagen fashion week, and Jacob Berliner, CEO of Soulland, live and breathe Scandinavian style. No surprise then that their special day was a show of beauty and elegance.

VOGUE AUSTRALIA: **How would you describe the theme of your wedding day?** "A good friend of ours, artist André Saraiva, had made the visuals inspired by his 'Amour' signature graffiti. We used it for the invitation, stationery, beers and goodie bags, and once that was decided on, it also set the tone for the theme of the wedding – cheerful and full of love!"

VA: **Why did you pick your venue?** "On one hand, we wanted to anchor our love locally – right in our neighbourhood – in order to create memories that would surround us for the rest of our lives. On the other hand, we wanted to throw a weekend wedding with a huge party where our guests would spend the night far away from home not having to think about kids waking up early the next day. That's why we chose to wed in our local church – Frederiksberg Kirke – and then invite the guests for a stay at the estate Aggersvold Gods, an hour away from Copenhagen. It turned out to be the perfect combination."

VA: **Tell us about your wedding attire.** "It was Mark Kenly Domino Tan together with dressmaker Birgit Hallstein who created my dress. I've known Mark for more than a decade and worked with him many times before, and I felt very confident that he would create the perfect custom-made dress for me – a dress that both had classic references, but also dared to break with the conventional – hence the completely open and backless feature on the dress."

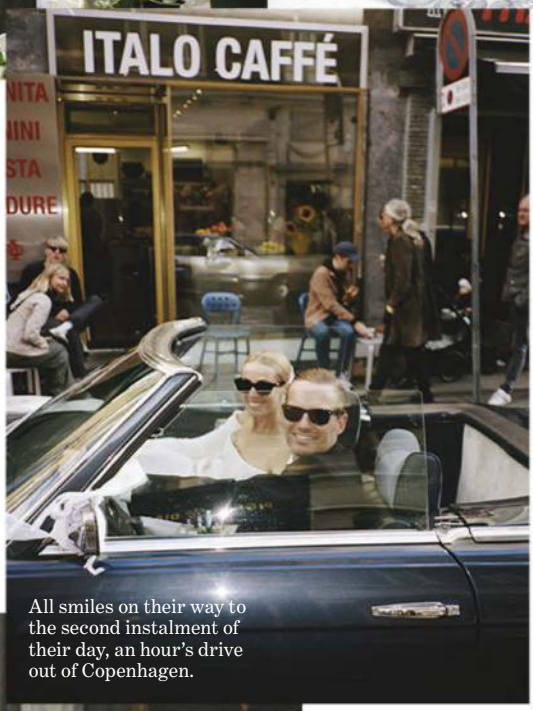
VA: **What about accessories?** "Accessories were kept very simple as well. A pair of Sophie Bille Brahe earrings and a diamond wedding band made by our friend, atelier Kalle Holm. Jacob got the same ring and to us it was important that it wasn't just a new ring, but that it carried some family history. Therefore, the gold was reused gold from my mum and my grandmother, and Jacob's mum and grandmother."

VA: **The most unexpected part of your wedding day?** "I've been surprised to learn how much the selection of songs meant. Songs seem to make up emotions and memories that will be with us for the rest of our lives. In the church, we opened with a choir that performed a version of Lou Reed's 'Perfect Day' – a song we've loved for many years; and we danced to Peter Sarstedt's 'Where Do You Go to My Lovely'. Whenever we, or our daughters, hear those songs we are filled with emotions."

Cecilie paired her striking dress with a simple shell-formed bun and very natural make-up.

In the bridal car with her father who attended the wedding after battling illness. "Standing with him in church meant the world to me," shares Cecilie.

Champagne encircles a striking display of Amaranth 'Coral Fountain' flowers.

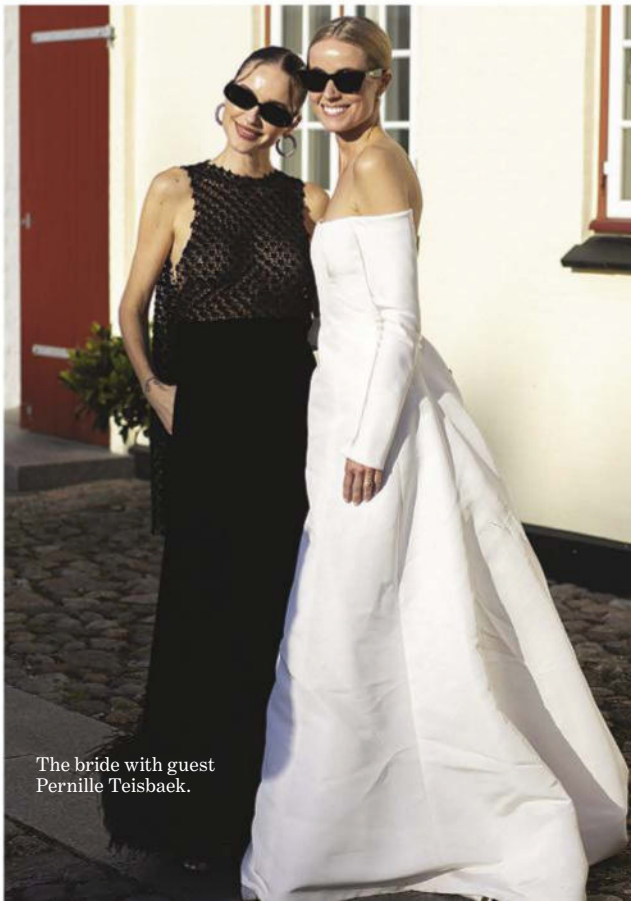


All smiles on their way to the second instalment of their day, an hour's drive out of Copenhagen.

White book

WEDDING DATE
September 17, 2022
VENUE
Frederiksberg church; Aggersvold Gods estate
DRESS
Mark Kenly Domino Tan
SHOES
Bottega Veneta
RINGS
Kalle Holm
HAIR
Mette Thorsgaard
MAKE-UP
Vilde Feste
FRAGRANCE
Maison Louis Marie, Bois de Balincourt
GROOM'S ATTIRE
Prada

Cecilie and Jacob with their daughters Barbara, left, and Roberta, after the ceremony.



The bride with guest Pernille Teisbaek.

Elise & Kash

A harbourside lookout proposal led to a seaside celebration surrounded by loved ones for Elise De Santo and Kash Vastrad.

"We loved that Manly Pavilion was close to home and by the sea. Even on a moody day, the view is spectacular," says Elise of her and Kash's Sydney wedding venue.

VOGUE AUSTRALIA: **What was the theme of your wedding day?** "Our wedding was traditional, but it had some small personal touches that made it perfect for us both."

VA: **Tell us about your attire.** "After a morning of meeting dressmakers designing what I thought I wanted, Mum, [my son] Henley and I popped into Rachel Gilbert on the way home. Mum said it was the first dress I truly smiled in. I loved that it was a classic shape, with a modern twist in the chest and shoulder detail and a fun bubble hem. It was very me."

VA: **What about accessories?** "I always liked the idea of wearing ballet slippers on my wedding day, as my mum did marrying my dad. We're both tall, so it was a nice nod to her. I also fell in love with a pair of 18-karat gold, circa 1950, Italian earrings from Love Well Sourced. They were the perfect addition."

VA: **Describe your hair and make-up.** "I wear minimal make-up, so I wanted a very natural, dewy look for the day. My hair was in an elevated everyday bun."

VA: **The most unexpected part of your wedding day?** "Kash is of Indian heritage, so his friends treated us to a specially curated Bollywood dance. We were front row and could not stop laughing. It was honestly the best!"

Left: Bridesmaids wore dresses from Zimmermann (left) and Scanlan Theodore.
Above: Henley, 15 months, with his parents.

White book

WEDDING DATE
April 22, 2023
VENUE
Manly Pavilion
DRESS
Rachel Gilbert
SHOES
Miu Miu
RINGS
Nicholas Haywood
HAIR
Stephanie Hopa
MAKE-UP
Marissa Rancan
GROOM'S ATTIRE
Remi
PHOTOGRAPHER
Jason Corroto
FLOWERS
Japonica
MUSIC
Baker Boys Band
CATERING
Boathouse Group

JASON CORROTO

CLASS A

JEWELLERS

SOUTH AUSTRALIA | CLASSA.COM.AU

From top: NATASHA SCHWEITZER ring, from $22,000; OLE LYNGGAARD ring, P.O.A.; CHAUMET ring, P.O.A.; CARTIER ring, P.O.A.; CHANEL rings, $4,950, $5,400, and $5,350; TIFFANY & CO. rings, P.O.A., and $8,500; CHRISTIAN DIOR rings, $16,500, and $14,600; VAN CLEEF & ARPELS ring, P.O.A.; J FARREN-PRICE ring, $13,640; SARAH & SEBASTIAN ring, $7,950; FAIRFAX & ROBERTS ring, P.O.A.; BULGARI rings, $42,500, and $3,930.

Ring leaders

In the realm of bridal jewellery, piling it on is no longer breaking the rules. Stack volume, geometry and a smattering of stones in all iterations to make a singular mark.

ART DIRECTION ARQUETTE COOKE **STYLING** HARRIET CRAWFORD **PHOTOGRAPH** LAUREN BAMFORD

WORDS: ALICE BIRRELL.
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Silver lining

Through modern silhouettes made to empower, Albus Lumen designer Marina Afonina has created a see-now, buy-now bridal range with eyes on the future. By Jonah Waterhouse.

STYLING HARRIET CRAWFORD
PHOTOGRAPHS JAMIE HEATH

Far left: ALBUS LUMEN dress, $1,100. KAREN WILLIS HOLMES veil, $295. **Left**: ALBUS LUMEN dress, P.O.A. CARTIER earrings, P.O.A., bracelet, P.O.A., and rings, $43,300, and $8,550, CHRISTOPHER ESBER shoes, $840.

Historically, rain and weddings aren't a great mix, but Albus Lumen's Marina Afonina is one of the few people who could make such a combination sound appealing.

"This particular collection is inspired by a moody day on the coast, not a typical summer day," Afonina says of her resort '24 offering, which includes her largest eveningwear focus to date and second ever bridal range, four years after her first. The designer is framed by the sand-coloured backdrop of Albus Lumen Société, a gallery-like space in Sydney's Bondi that hosts everything from dinner soirées to exhibitions for emerging artists. "When I thought of this collection, I thought of nostalgia and walking along the coastline. It could even be raining, [but] you're thinking of the beautiful days in summer," she notes as though recalling a real memory. Given Australia just experienced its third La Niña wet summer, it's no wonder this is her mindset.

Water and watery environs have often been a reference point for the designer. Shells, rocks and coral led to her use of sand-coloured linens in the brand's ready-to-wear, while mist and rain informed the layered sheer chiffon on her new wedding dresses, with pearls that evoke water droplets with a similar roundness and lustre. "I don't know why," she wonders aloud of her aquatic fascination. "Maybe it's because my name is Marina."

Oceanic influence aside, "timeless" is one of the more common adjectives associated with Albus Lumen. Since Afonina, a former magazine stylist, started the brand in 2015 – its name translating to white light in Latin – she's honed a well-made, unprocessed luxury informed by European travels, visible in the label's sinuous silk pieces and naturalistic wool crochet knits. Timelessness is high on many brides' lists of qualities when choosing a dress, which makes Albus Lumen's expansion to wedding attire even more fitting. "The Albus bride is a bit ethereal, a free spirit, but in the same way elegant and quite sophisticated – definitely not boho," she clarifies.

In that sense, each of her bridal ensembles is delicate but refined. One dress, a satin maxi, features long sleeves that flow harmoniously with a silk belt that gathers at the side. Others feature quilted fabric, a new technique for Afonina, adorned with undersea motifs like starfish. While some of her bridal pieces are bespoke, most will be available for online purchase. The collection, Afonina adds, was inspired by the slow fashion movement she noticed when travelling through France and Italy.

"The way people look at and wear things is 'less is more'," she says. "You can see people buy more quality than quantity … I feel like sometimes [Australia] has a long way to go when it comes to understanding that way of shopping."

The interweaving of formality and wearability in Afonina's pieces gives them lasting value, and she intends for women to feel comfortable wearing her gowns for other occasions later in life. "It's always nice to offer something for that beautiful bride who doesn't want to wear anything too crazy, or at too-crazy a price point, or made-to-order," she says.

Born in Russia, Afonina moved to Australia in her late teens. "I was never the girl who wanted to have a big princess dress," she says of her own bridal intentions. Her mother, who now lives in New South Wales's Shoal Bay, got married in an understated long-sleeved number with a high neck, and became a formative memory for the designer. "She is my fashion muse and icon; she's got amazing taste and she used to make clothes for me," Afonina mentions with a smile.

Afonina's own dress, worn for her 2008 nuptials, was equally classic. For the occasion, friend Dion Lee made her a 1940s-inspired backless gown with long sleeves and gathered shoulders. Having followed her own aesthetic instincts when choosing a dress, Afonina encourages brides to steer clear of the expectations of family and friends, and find a piece they feel their best in. "Not everyone can wear big dresses … you might look back and say, 'I wish I didn't wear that.'"

As with many Australian-made labels, the pandemic was difficult for Albus Lumen. Afonina mentions the brand experienced financial hardships, as local garment manufacturers are only now rebounding from the lull. But in the wake of her Australian fashion week show Afonina says she's keenly embracing the road ahead. "The three words that define the collection are nostalgia, faith and future," she explains. "We have nostalgia about the past, we have faith in what we're doing, and then we look toward the future." Not unlike a bride on a wedding day.

Marina Afonina wearing Dion Lee on her wedding day in 2008.

CHRISTOPHER ESBER dress, $1,195. CARTIER ring, $39,700.

Tall order

Christopher Esber's poised, column gowns are being reinterpreted in his first bridal foray for a new Net-A-Porter capsule. "I've always had women around me struggling to find pieces that they've liked," says Esber of the motivation behind the collection. The designer's reimagined signature silhouettes, in white for brides, and blue, green and soft pink for bridesmaids, are now on offer for anyone not wanting to be limited to lavish old-world glamour. "I really don't like seeing women being [swamped] by a dress … I think they should *wear* the piece."

HAIR: RORY RICE. MAKE-UP: JASMINE ABDALLAOUI. MODEL: ANNA HAYCOCK
PHOTOGRAPHS: (TOP RIGHT) ADRIAN MESCO

Something old

As the resale market explodes, a plethora of high-end options has opened up for the bride-to-be wanting total individuality. Vintage experts share their insights. By Alice Birrell.

After she got engaged, financier Carmen James didn't start booking appointments at rarefied bridal boutiques and white glove salons. Instead, she began hunting on familiar ground. "My mum and I used to go vintage shopping every Saturday growing up and whenever we travelled," she says. "I still have the 1960s twisted sculptural midi I picked up in Paris for my school formal, and antique kimonos from trips to Japan."

A collector of pieces from the 60s and 70s, with a penchant for "Dundas-era Pucci, Tom Ford-era YSL and Gucci", vintage was a dress with a story," says Roberto Cowan, co-founder, alongside Salima Boufelfel, of the highly curated Desert Vintage.

Growing out of Arizona and now with an outpost in New York, frequented by fashion insiders, they've seen firsthand the uptick that has global search platform Lyst quoting a 93 per cent rise in searches for vintage bridal in recent years. "We really have seen a difference. I think it's because brides are seeking something one-of-a-kind – and that draws them to vintage."

Someone who has seen her fair share of rare Tom Ford, the kind vintage shoppers like James obsess over, is Alexis Novak of

Vintage wedding looks from Desert Vintage, including, far left, vintage Jean Paul Gaultier, third from left, a vintage Dior suit, and far right, a 1970s hand-loomed evening set by Crane Day.

the obvious choice for James's wedding looks, which include a rare fringed cerulean dress from Tom Ford's final Gucci collection for her rehearsal dinner and an off-white 50s Lanvin couture gown with a bodice finished with delicate purple chenille embroidery by Lesage.

James can be certain she'll look like no other bride when she gets married in Italy in July. "I've always loved the thrill of unearthing something special that reminds me of a specific time in my life," she says of vintage's allure, which a growing number of women is appreciating.

Online resale platform Thredup predicts the resale market will be worth US$350 billion by 2027, up from McKinsey & Company's estimated worth of US$25 billion in 2022. "Our bridal clients want pieces that are unique and often look for Tab Vintage. Since the inception of her online store four years ago, Novak has become a go-to purveyor of super-rare archival pieces from coveted eras and designer reigns – from 70s Halston, and 80s Geoffrey Beene to Versace under Gianni and Phoebe Philo at Céline. Her sourcing skills have even been enlisted by global giant Moda Operandi, which recently launched a bridal edit in collaboration with Tab.

Novak, who was married in vintage Céline before changing into a red Halston gown for the dance floor, attributes the surge in vintage to a new consciousness around sustainability, and a desire to escape the monotony of style fuelled by mass production. "One of my favourite quotes about the way people dress is: 'I like this, therefore I am like this.' We send messaging through our clothing about our unique individuality

and style, so it makes sense we would try and seek out dressing options that would set us apart," says Novak.

Adding to this is the mainstreaming of second-hand. In the past, the ultimate dream in weddings was a carbon copy of your favourite celebrity's Vera Wang confection. Now those celebrities are turning to people like Novak, who has sourced red carpet pieces for Kendall Jenner (Stella McCartney-era Chloé), Dua Lipa (Dior) and Megan Thee Stallion (Jean Paul Gaultier) among others.

"It used to be, if you wore used, it was because you had to and wearing the newest clothing was the 'status' symbol," says Novak. "Now, dressing is more individual style-focused, and it doesn't matter where you got it, it's how you wear it."

To that end, styling a vintage bridal look with contemporary accessories, agrees each expert, is crucial to making a decades-old dress or suit work for today. Cowan suggests a pair of "classic Manolo Blahniks", while Novak says we should accessorise as if the piece is modern. "That's what makes vintage so cool. You become a bridge between the past and future."

services adding to the already existing choice of trusted dealers, auction houses and resale platforms like Vestiaire, The RealReal and Etsy, knowing how to avoid feeling overwhelmed is a good starting point.

Both Cowan and Novak suggest building a mood board, deciding what silhouette is most appealing, and preparing to be decisive, which deferring back to a central base of saved images can aid. If a bride finds themselves consistently drawn to one designer, Novak encourages them to look into their history and find out about their design approach to foster a connection to their work.

There is one foible, however, that can stand between a bride and the right look: abandoning a potential piece because of fit. "Tailoring is what makes the difference, always," she asserts. "Getting a garment tailored to fit you or reworking it to make it exactly what you want is life-changing. Tailors are much more affordable than we think."

Finding the prospect of trying on dress after dress daunting or uncertain about fit when shopping online? Bring a tape measure,

From left: Tab Vintage owner Alexis Novak in vintage Céline at her wedding; and vintage Halston at her reception; a 1958 Christian Dior gown by Marc Bohan, from Tab Vintage; a 1973 Yves Saint Laurent haute couture gown, from Tab Vintage.

Accepting, of course, that vintage can be very old in a purely physical sense and must be handled accordingly. Says James on her Gucci find: "Despite the fact that it still had tags, it was almost 20 years old [so] the tassel embellishments did need to be resecured, and during the first try-on twirl a few flew off!"

That's something that the emerging breed of high-end vintage dealers know and cater to. "Our goal is to offer vintage clothing at the same quality," Novak says of Tab's wares, which are given a once over, and repaired where necessary, before they reach their new owner. "Pieces will arrive in excellent condition, fresh, mended and ready to wear."

Opting for vintage, however, is not always a cinch and does demand a certain amount of patience and effort from a shopper's point of view. With so many boutique sellers and sourcing and have your measurements handy. "You can measure the bust of the piece right there and compare it to your own measurements without having to try it on," Novak says.

Other than that, the possibilities are endless. "The only real challenge was having enough time," says James of her own experience. And with experts like Boufelfel, Cowan and Novak doggedly pursuing the best pieces from around the world, the hard work can today be mostly outsourced. "I've gotten up at 3am for Parisian auctions, I've flown red-eye to New York then turned right around and hopped back on a plane the same morning to ensure a piece got to LA in time for a fitting because overnight shipping wasn't fast enough," says Novak. "The hunt is part of the thrill of vintage. I'm like a dog with a bone, I won't stop until I find what my client is looking for."

ROBERT COWAN, ALLEGRA MESSINA, JOHAN SANTOS, JES WORKMAN

Your love to make it real

Engaged model Joanna Halpin and Australian filmmaker Daniel Askill look to the future in timeless refinement and grounded elegance, mirrored in Tiffany & Co.'s modern heirlooms. Styled by Celia Azoulay. Photographed by Max Papendieck.

Joanna Halpin wears a LA POINTE top, $750, and skirt, $2,500. TIFFANY & CO. earrings, $24,200, necklace, P.O.A., bracelet, $12,800, and ring, from $5,000. Daniel Askill wears a LORO PIANA shirt, $900. CANALI pants, $3,400. LOUIS VUITTON tie, P.O.A. DIOR MEN shoes, $1,500. **Opposite page**: SIMONE ROCHA cape, $1,600, bodysuit, $1,065, and veil, P.O.A. TIFFANY & CO. earrings, $18,900, and rings, on right hand, $39,600, and on left hand, P.O.A.

SAINT LAURENT jacket, $4,400. JENNIFER BEHR headband, $450. AMATO gloves, $50. TIFFANY & CO. earrings, $18,900, necklace, P.O.A., and rings, on right hand, $13,700, and on left hand, P.O.A. **Opposite page**: CHRISTIAN DIOR dress, $15,000. TIFFANY & CO. earrings, $18,900, and ring, P.O.A.

MAX PAPENDIECK

MONIQUE LHUILLIER gown, $18,500. DANIELLE FRANKEL veil, $3,750. FLEUR DU MAL bralette, $180. On right hand: TIFFANY & CO. rings, P.O.A., and $13,700. On left hand: TIFFANY & CO. bracelets, P.O.A., and rings, $39,600, from $5,000, and $31,200.

MAX PAPENDIECK

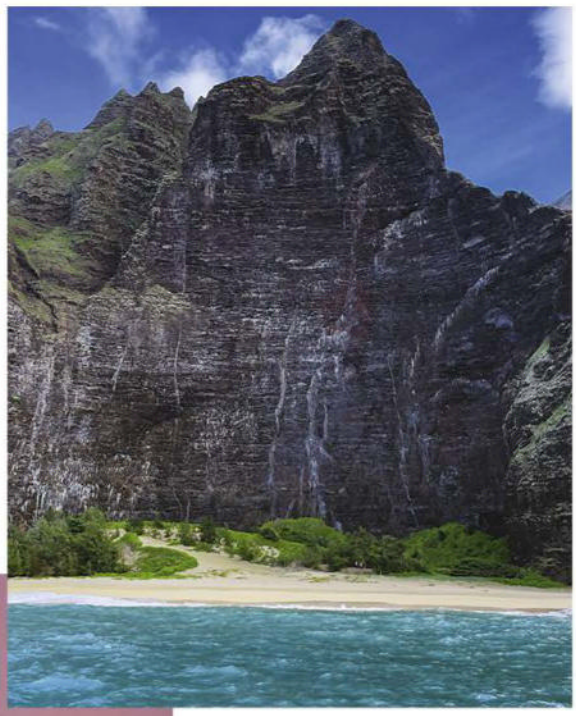
Daniel wears a LOUIS VUITTON jacket and shirt, both P.O.A. Joanna wears a GIAMBATTISTA VALLI dress, $16,245. DANIELLE FRANKEL veil, $3,750. TIFFANY & CO. earrings, $42,200. On right hand: TIFFANY & CO. ring, $8,900. On left hand: TIFFANY & CO. bracelet, $16,500, and ring, P.O.A.

Hair: Braydon Nelson. Make-up: Deanna Hagan. Manicure: Jazz Style. Production: Home.

Love island

Whether chosen as a wedding destination or for a dream honeymoon, the barefoot, breezy luxury of Hawaii has never been more popular, as Mandy Alex discovers.

PHOTOGRAPHS GRETA KENYON



Above: Kauai's hidden coves are explored during a sunset cruise with Holo Holo Charters. **Below**: Allerton and McBryde gardens, on the south shore of Kauai, offer guided tours of the famous Moreton Bay fig trees featured in *Jurassic Park*, plus lei-making workshops.

Above: Swaying palms trees and a pastel-painted sky at sunrise at the Grand Hyatt Kauai Resort & Spa. **Right**: Kauai island's rugged coastline viewed from above during a flight with Blue Hawaiian Helicopters.

An oceanfront pool at Wailea Beach Resort – Marriott, on Maui island.

ADDITIONAL PHOTOGRAPHS: MANDY ALEX

Seats with a view at The Farm, a fruit orchard and organic vegetable garden at Timbers on Kauai.

There's something about Hawaii. Maybe it's the palm trees, the scene-stealing sunsets, the daily rainbows … Hawaii is made for love. No wonder it's become one of the most popular choices for both destination weddings – think magazine editor Laura Brown's star-studded nuptials last year, with a guest list that included Rose Byrne and Naomi Watts – and honeymooners alike. (Though preferably honeymoons with a better outcome than the one depicted on the first season of the smash-hit series *The White Lotus*.)

Love is one of the first things you notice when you touch down in Hawaii. Love is there in the carefully threaded leis of frangipani and tuberose handed to you at every resort. Love is there in the way Hawaiians talk about their island home with such pride and care. Every person you meet in Hawaii has a story of how they got there, and it's usually all about love. Like my driver Scott, who picks me up from the airport in Kauai. His tale is like many: he met someone from the island, fell in love, and never left.

As well as the landscape's beauty lending itself well to weddings, it also holds a spiritual allure. Late last year, pro American surfer "John John" Florence married his Australian wife Lauren Ashley at the foot of a waterfall in Oahu's Waimea Valley. "Within the valley is a *heiau* – a place of worship – which was dedicated to Lono, the Hawaiian god of peace, fertility and agriculture," says Ashley, who now lives in Hawaii with her husband. It was here, at the meeting point of land and spirit, that the couple said their vows.

Kauai is one of the furthest islands in the Hawaiian archipelago, called the "garden island" for its coastline carpeted in lush greenery. Kauai is stunning and has unsurprisingly served as the onscreen backdrop for everything from *Jurassic Park* to *The Descendants*.

A reverence for the land is at the heart of Kauai and something that all visitors – whether those coming for holidays, for destination weddings or for honeymoons – are encouraged to respect. In Hawaiian, it's called *kuleana*, or the privilege and responsibility that Kauaians feel for their homeland. "This *kuleana* is at the heart of our culture, and as guests in our home we ask that you share our *kuleana* during your stay," reads a recent tourism advertisement for the island.

I'm staying at the Grand Hyatt Kauai Resort & Spa, situated along a sprawling plot of land that hugs the southern shore of the island and a popular venue for both weddings and honeymooners. The hotel even has a dedicated wedding planning team who can help facilitate any requests. It's a bit of a walk through the long resort to reach my room, but I don't mind. The stroll is pleasant, fringed by palm trees overlooking the ocean and with the scent of coconut, pineapple and mango through the air. In the morning, the sky splits open into a pink and purple sunrise.

The natural world is seamlessly woven through every part of the resort. Dinner at Tidepools restaurant takes place in thatched bungalows perched in a lagoon; I have a life-changing massage at the Anara spa under an open thatched hut in a private garden *hale*. All I can hear is the breeze rippling through the trees. Side-by-side massages for couples are also popular, and focus on inducing deep relaxation and connection.

I feel the *kuleana* of Kauai as I explore the island from various viewpoints: land, sea and sky. On land, I take part in a lei-making workshop at Allerton and McBryde gardens, where Jayna – a hula student who had just received her coveted certification – shows me how to string flowers together to form a delicate loop. The lesson provides so much history and →

knowledge about Hawaiian culture it would be a perfect pre-wedding activity for a bridal party.

Afterwards, I walk through the gardens, passing ancient trees, creeks and flower beds. The Napali Sunset Cruise and a morning tour the next day with Blue Hawaiian Helicopters are opportunities to witness the hidden corners of Kauai, from the epic scale of the cliffs to the many waterfalls that zigzag through the island and are only visible from the air. For honeymooners looking for an unforgettable experience, both options fulfil the brief.

That night, I visit Timbers, a private community on the island that houses accommodation, restaurants and a once-overgrown golf course that is now an organic vegetable garden called the Farm at Hōkūala. I have farm-to-table dinner at Timbers' oceanside restaurant Hualani's, and under a sparkling full moon, dine on fruit and vegetables grown at the farm. It's a fitting farewell to an island that takes great pride in the beauty and bounty of its surroundings. I feel grateful to have experienced that *kuleana* first hand.

The next day, I move to Maui. It's the second biggest island in Hawaii and has a different feel to Kauai; its size makes it a more popular tourist destination and the resorts, including the Wailea Beach Resort – Marriott, feel buzzier than those on Kauai. (This is the island where Oprah lives in her beautifully restored holiday home for part of the year.) Take for example, the Olowalu Plantation House, one of the island's most popular wedding venues, located on the western shore. I head over for a quick tour and it's not hard to see why so many people marry here. The venue is situated right on the ocean, meaning that a reception dinner could be held on the shores of the beach. But the property is shaded by palm trees and greenery, so it still feels private. Unsurprisingly, the venue is booked out for weddings well in advance – and all of this year already. Also a popular spot for proposals and anniversaries for couples who love astronomy is the Maui Sunset and Stargazing Tour, hosted by a lovely lady named Jan. It's located at the top of the Haleakala Crater, an epic location offering out-of-this-world views – you feel as though you could touch the stars. For star lovers, it's worth the five-hour round trip.

Back at the Wailea Beach Resort, I head to one of the many pools. I opt for the child-free infinity pool for a quick swim and notice that staff are setting up an event right on the cliff face. There's an elegantly laid table underneath an open cabana, strung with lanterns and facing the water. It is such a gorgeous vista that I assume it must be for a wedding, but it is for me! It's being staged as an example of what the resort can do when it comes to special events, whether it's a small rehearsal dinner, a bigger wedding reception or even an intimate dinner between a couple on their honeymoon. Amanda Lindquist, the executive chef at the resort, along with her team, prepare an incredible feast of local cuisine: tuna crudo, pan-seared scallops as big as my fist and fresh fish, grilled simply. The food is exquisite, but the setting even more so. The location of the resort, and this particular corner, is such that the sun sets right in front of your eyes. It is heavenly, a reminder of all the natural beauty and hospitality of Hawaii that has made it so popular for couples searching for the backdrop to their special day, or even just a private dinner or a couple's massage. I leave Maui early in the morning and I say a quiet *mahalo* for everything I have seen. And dream of when I can return.

Hawaiian Airlines flies nonstop from Sydney to Honolulu, with connecting flights to other islands including Kauai and Maui. For more information, visit hawaiianairlines.com.

Luxury escapes on Maui island. **Above**: "Floating" cabanas at the Maluhia infinity pool, one of five pools at Wailea Beach Resort – Marriott. **Left and below**: At Wailea Beach Resort – Marriott, private candlelit dinners can be arranged for guests on the ocean's edge, where magical views are matched by exceptional food.

GRETA KENYON. MANDY ALEX.

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VOGUE DIARY

Explore what's in store and worth having this month.

FLOWER POWER

Get ready to glow. Guerlain has created a new generation in skincare treatment. Using cutting-edge technology, the Orchidée Impériale Micro-lift Concentrate is a complete avant-garde serum that rejuvenates, firms and sculpts skin to visibly restore its youthfulness. Made from more than 95 per cent naturally derived ingredients, visible signs of ageing are imperceptibly reduced and your skin will reveal all its vitality. Find out more at *guerlain.com*.

WHAT LIES BENEATH

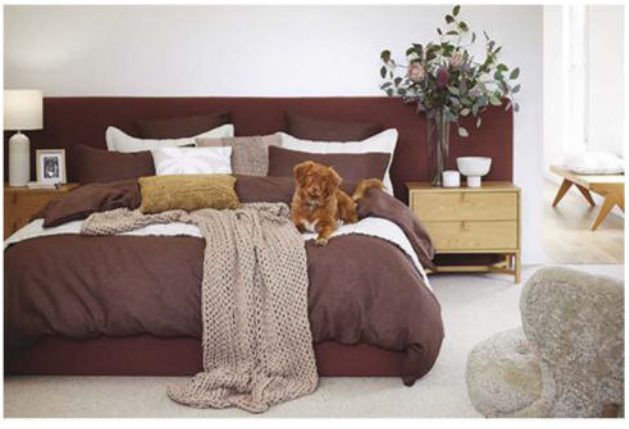
Making every part of your wedding special calls for exquisite lingerie. The pieces from luxury brand Simone Pérèle's bridal collection combine femininity with comfort and support and are timeless enough to be worn long after your big day and honeymoon. From shapewear to silky sleeping sets and delicate bras and briefs featuring lace, embroidery and soft fabrics, the range is available in a selection of styles and sizes, allowing every bride to look and feel her best. Visit *simone-perele.com*.

WEDDING BELLES

Every woman wants her special day to be memorable. Pearls & Roses Bridal crafts premium couture gowns designed to make you feel beautiful and empowered, no matter what your age, body shape or style. Choose an individually designed gown or something from the ready-to-wear Signature Collection, along with a vast array of unique accessories. Pearls & Roses also designs for mothers of the bride, grooms and any occasion requiring bespoke eveningwear. Visit *pearlsandroses.com.au*.

SLEEP TIGHT

Get a great night's sleep in blissful comfort in the Australian House & Garden Sandy Cape Washed Belgian Linen Quilt Cover Set in Chocolate. Perfect for all seasons, the set features a wonderful, cosy hand feel, becoming softer with every wash. Its highly durable premium washed linen is lightweight and will keep you cool in summer and warm in winter. Available from all Myer stores and online at *myer.com.au*.

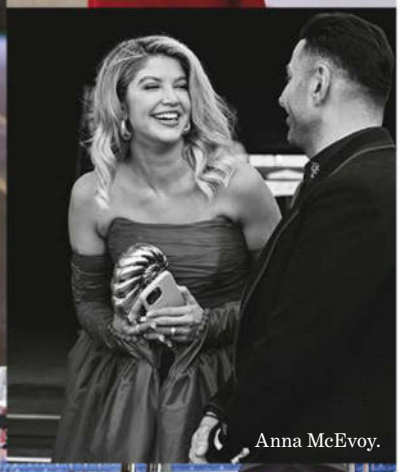


From left: Jacob Luppino, Anthony Pittorino, Nina Leontaridis, Symon van Haalen, Tom Noble, Maria Thattil, Alison Van Den Dungen, Tracie Stoltenburg and Olivier Daurele.

Maria Thattil.

Lachie and Jade Brycki.

Jacob Luppino, Maria Thattil and Anthony Pittorino.



Anna McEvoy.

Sarah Davidson.

Anna McEvoy.

Life in the fast lane

The worlds of fashion and Formula 1 collided when the annual F1 Glamour on the Grid celebrations took place on the eve of the Australian Grand Prix in Melbourne.

Lauded as the hottest event of the racing weekend, F1 Glamour on the Grid ushered in a 700-strong crowd to the Albert Park race circuit, including tennis player Thanasi Kokkinakis, musician Baker Boy, chef Diana Chan and television presenter Rebecca Judd. Guests walked from the starting grid through to the pit lane in their finest eveningwear, before making their way to the Marriott Bonvoy Lounge for the night's festivities.

Former Miss Universe Australia Maria Thattil wore a collaborative design by Jacob Luppino and Anthony Pittorino of J'Aton Couture along with Italian luxury car makers Alfa Romeo. When Thattil stood next to the Alfa Romeo Tonale on the night, the tribute was clear.

Guests enjoyed espresso martinis courtesy of Lavazza and wine poured by St. Hugo. A performance by Vera Blue on the lounge's second floor brought the party to a close. Dressed in a neon green mini-dress, the singer-songwriter encouraged onlookers to dance along with her as they sipped on Patron Tequila.

CAT BLACK

Gemini
22 May-21 June

Trust your intuition this month as there's luck and destiny linked to following a hunch. A Full Moon highlights partnerships now and things could get emotional, but there's nothing you can't solve with the right words thanks to your ruler Mercury in your sign aided by love planet Venus. Your own personal New Moon brings fresh energy to develop a new and improved you.
STYLE ICON: Venus Williams

Cancer
22 June-22 July

You could be lucky with friendships, hopes and dreams now as each of these areas has a ring of destiny about it. Venus brings indulgence, and why not? You're worth it! A relationship could get a second chance to prove itself with Pluto retrograde plus a New Moon changing your emotional outlook, while the Sun and Mercury in your sign empower you to speak your truth.
STYLE ICON: Kristen Bell

Leo
23 July-23 August

The cosmos could put you in the right place at the right time now to benefit from a career opportunity that, while unexpected, feels like it's meant to be. Venus in your sign makes you a love magnet, though a Full Moon suggests it's time to take love – and life – more seriously. As Mercury and a New Moon hook up, shared ideas could evolve into awesome collaborations.
STYLE ICON: Jennifer Lopez

Virgo
24 August-22 September

Look outside your usual scope for unusual experiences and ideas that could bring you luck and even fame this month. Love is on your mind and a reset of romance could move things your way with powerful Pluto, Saturn and Neptune retrograde. A New Moon brings a fresh vibe to your career, and your ruler Mercury accentuates the positive – with friends as well as at work.
STYLE ICON: Zendaya

Libra
23 September-23 October

There's destiny, surprise and luck in store for you now around power, passion, money and commitment. Just avoid sharing TMI until a deal is sealed. Friendships and ambitions profit from some Venus-inspired TLC and home is ripe for a reboot with Pluto in reverse. A New Moon brings opportunities to cultivate your career if you put in solid effort to reap the rewards.
STYLE ICON: Felicity Jones

Scorpio
24 October-22 November

A chance encounter that boosts relationships and luck could feel fated now. Venus brings praise and status at work, and with your co-ruler Pluto retrograde there could be a return to study, writing or to a connection you'd let slide. A New Moon and Mercury highlight money, contracts and expanding your options, so that you can do what you love and love what you do.
STYLE ICON: Willow Smith

Sagittarius
23 November-21 December

Your ruler Jupiter throws a rosy glow over health and work now, so switching up your usual routines could feel like it was "meant to be". Pluto in reverse makes you reassess your values in life, and money issues may need a deep-dive discussion. With Saturn and Neptune retrograde making things up-front and personal *chez vous*, relationships get a timely New Moon reset.
STYLE ICON: Taylor Swift

Capricorn
22 December-20 January

Take a chance on romance now as the cosmos realigns your destiny in a way that could surprise you but that will ultimately feel just right. Commitment and money are part of the romantic equation with Venus influencing long-term decisions. Authentic communication is the only way to go as Pluto reverses back into your sign to redefine who you are and what you stand for.
STYLE ICON: Odessa Young

Aquarius
21 January-18 February

Home life gets a surge of luck now. It might feel like it's come out of nowhere but it's your sign's current cosmic karma. Relationships get a romantic push from Venus, with a New Moon rebooting an ongoing liaison or bringing new love your way. As retrograde Saturn and Neptune make you get real about money, step up self-care with your work and health routines now, too.
STYLE ICON: Uzo Aduba

Pisces
19 February-20 March

A conversation could bring the good things you've always deserved your way now as the cosmos aligns you with your destiny. Health and work look smooth thanks to Venus, and Pluto in reverse resets friendships and ambitions. A New Moon enhances romance and creativity now, with both Saturn and your ruler Neptune retrograde in your sign helping you rein in OTT tendencies.
STYLE ICON: Rihanna

Aries
21 March-20 April

The month begins with a hint of destiny and luck around money. It's a loved-up month too with Venus in your romance zone, while retrograde Pluto urges you to wrap up loose ends around your career before a new phase can truly begin. A New Moon and Mercury push learning and communication, but cosmic action signals that home is where to focus your main attention now.
STYLE ICON: Saoirse Ronan

Taurus
21 April-21 May

Luck is on your side now and a random conversation could jump-start truly inspired thinking. Your ruler Venus is prompting you to lavish love and money on all things (and people) linked to *chez vous*, while a New Moon and Mercury flag up how to live a lifestyle that nurtures you. Stepping back from areas you can't control now may ultimately help to move things forward.
STYLE ICON: Gugu Mbatha-Raw

ASTROLOGER: STELLA NOVA

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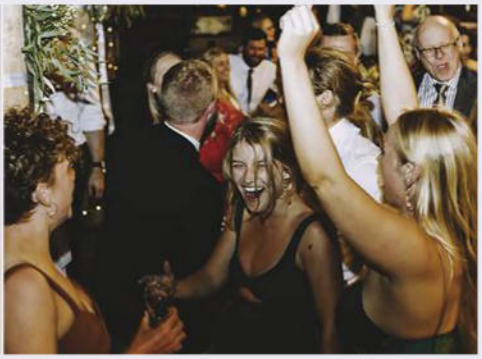

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White night

End on a high in Chanel's wedding-ready platforms that channel a Bianca Jagger energy and go the distance on the dance floor. The block heel and double C to catch a disco ball's light are icing on the cake.

CHANEL sandals, $2,270, from the Chanel boutiques.

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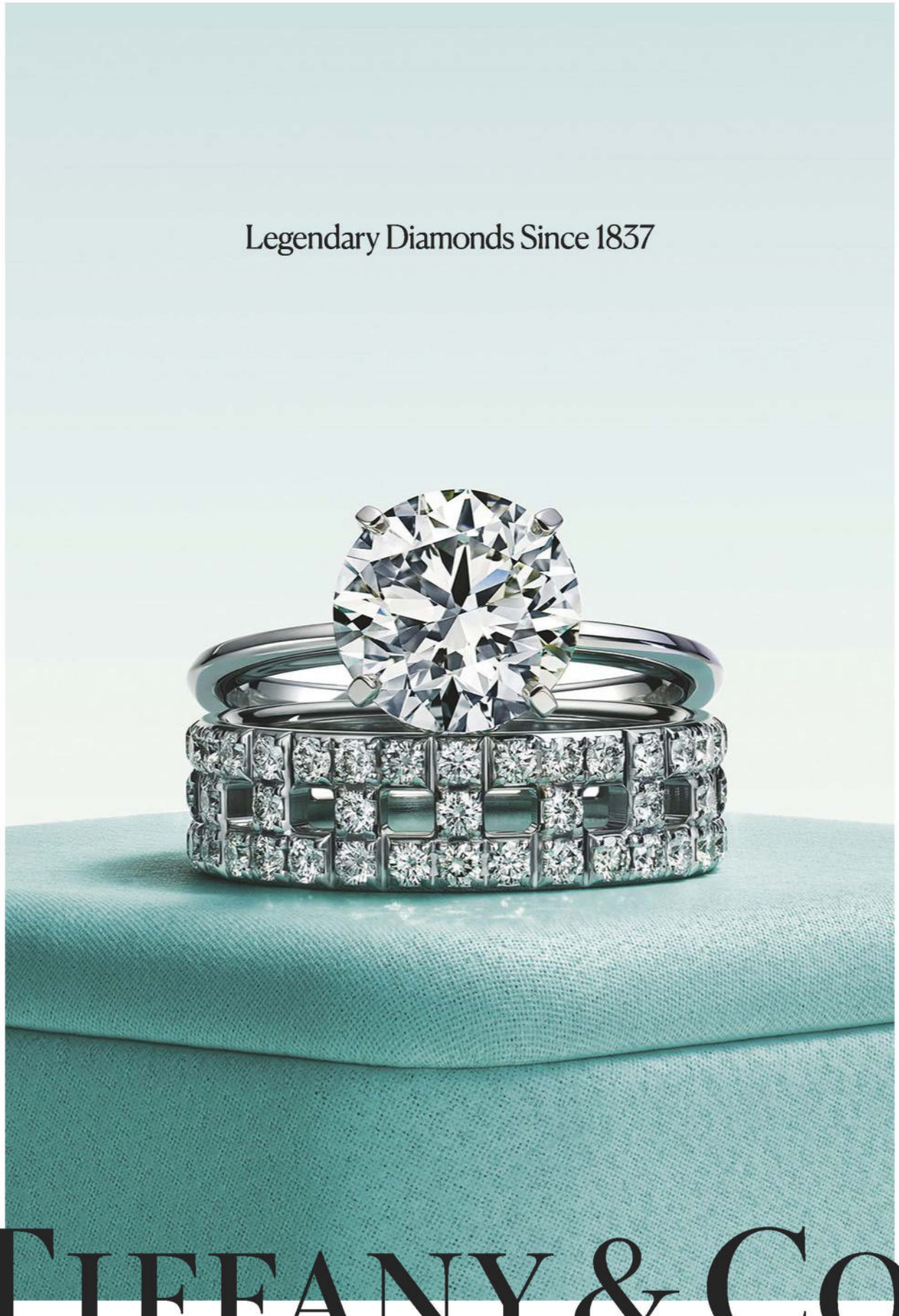

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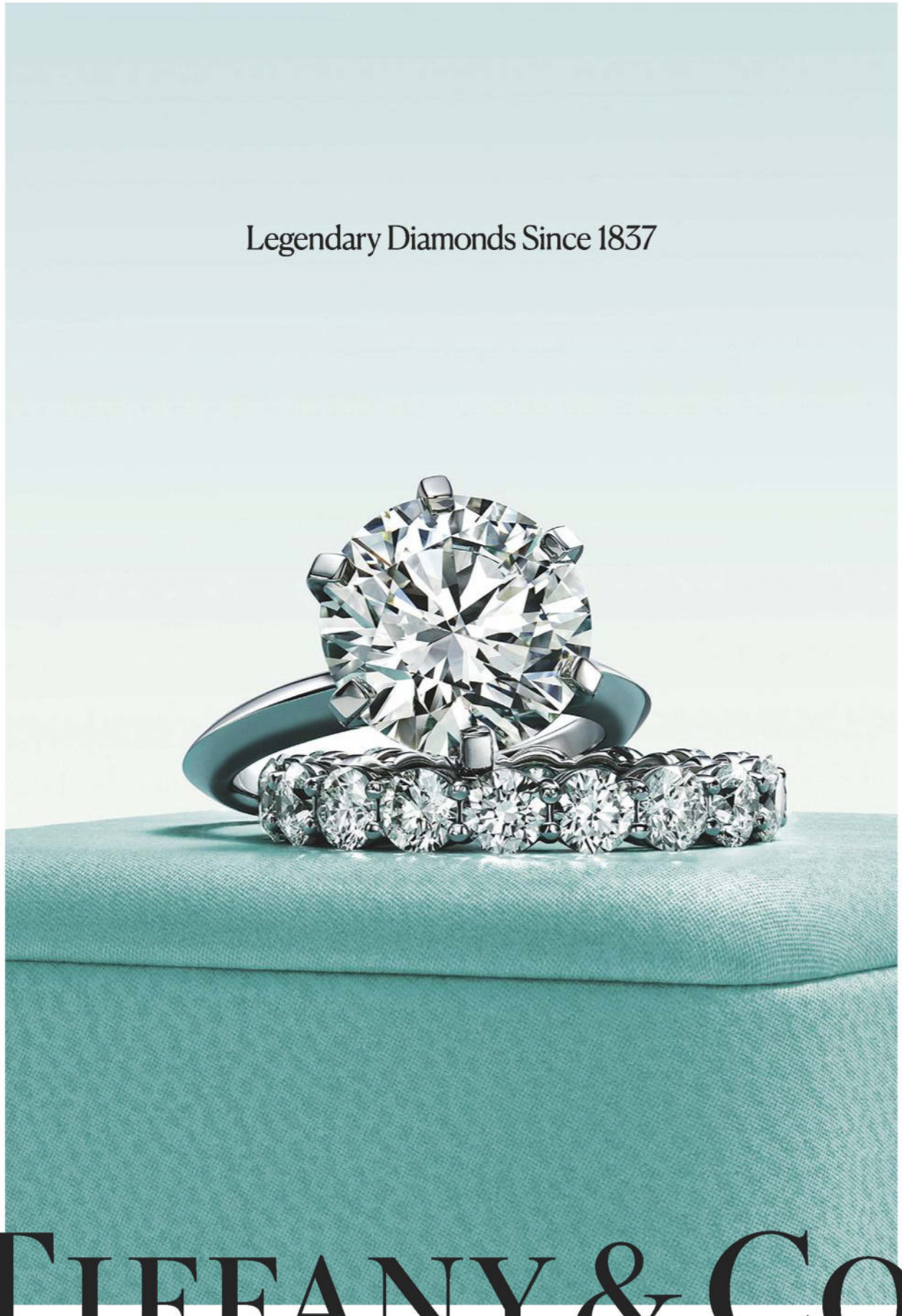

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